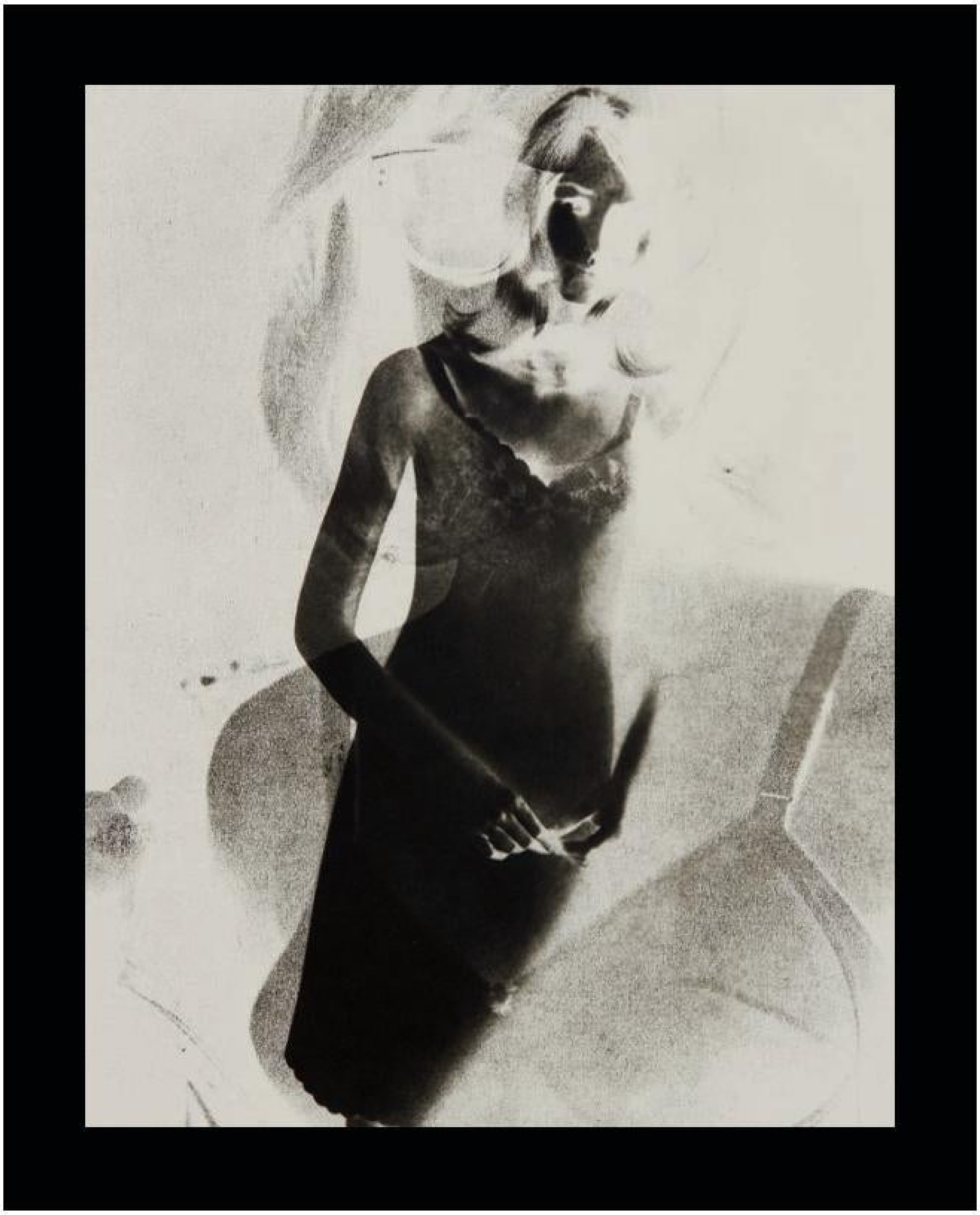

The Odyssey of Collecting

Photographs from Joy of Giving Something Foundation

PHILLIPS

The Odyssey of Collecting

Photographs from Joy of Giving Something Foundation

PHILLIPS

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The Odyssey of Collecting: Photographs from Joy of Giving Something Foundation

New York, 3 October 2017

Auction & Viewing Location
450 Park Avenue New York 10022

Auctions
3 October, 10am (lots 1–180)
3 October, 2pm (lots 181–229, followed by *Photographs*)

Viewing
25 September – 2 October
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

Sale Designation
When sending in written bids or making enquiries please refer to this sale as NY040317 or Odyssey.

Absentee and Telephone Bids
tel +1 212 940 1228
fax +1 212 924 1749
bidsnewyork@phillips.com

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PHILLIPS

Introductions

It is with great pleasure that Phillips presents the second and final installment of *The Odyssey of Collecting: Photographs from Joy of Giving Something Foundation*. The high quality of the material in this catalogue is further testament to the remarkable depth and breadth of the collection which was begun by Howard Stein in the 1980s. Within these pages are images that range from photography's earliest history to those made by some of the most significant artists working with the medium today. This impressive span gives us an opportunity to reflect upon the way photography has changed, as an art and a technology, over its lifespan.

Mr. Stein possessed a passion for photography and firmly believed in its power to make a difference in the world. In 1996, he asked his advisors Lee Marks and Alice Rose George to curate an exhibition of photographs based upon the theme of hope. Drawing solely from his collection they created *Hope Photographs*, an exhibition of 107 photographs that toured ten museum venues beginning in 1997. Thames & Hudson published the catalogue in 1998. Several works in this offering—by William Eggleston, Harry Callahan, Vik Muniz, Christopher Bucklow, Robert Adams, Keith Carter, and NASA—hung in this important exhibition. Even now, twenty years later, they still resonate as documents of humanity at its best.

Preparing this second catalogue of *The Odyssey of Collecting: Photographs from Joy of Giving Something Foundation* has been a rewarding experience for me and our International Photographs Department. We are grateful to Christopher Mahoney for his help at every step of the process. His expertise greatly contributed to the depth of information provided in this catalogue, as do the thoughtful essays and notes. Additionally, the sale would not have been possible without Denise Bethel who, as liaison for the Foundation, provided invaluable knowledge and guidance throughout the process.

It is an honor for Phillips to showcase photographs from this collection again, and to help support the important work being done today by Joy of Giving Something Foundation.

Vanessa Hallett
Worldwide Head of Photographs and
Deputy Chairman, Americas, Phillips

Preparing this final auction of photographs from the Joy of Giving Something Foundation has given me an opportunity, once again, to reflect upon the achievement of collector Howard Stein. This is the third auction of material drawn from his extraordinary collection, and I have been directly involved with each of these. I can safely say that no other single collection has taught me more about the history of photography or about the role of the collector in maintaining and shaping that history.

I knew Howard Stein as the quiet, austere gentleman who would come into an auction exhibition, look at the pictures on the wall, and politely decline any offers of assistance. But his eyes took in everything. I soon realized that his advisors, Lee Marks and Alice Rose George, would put me through my paces as they quizzed me about photographs that were candidates for acquisition. Granted, I had only one view of Mr. Stein's approach to collecting—which I now realize was a rather grand enterprise—but I understood immediately that his collecting style was intelligent, deliberate, and discerning. His devotion to photography, and his belief in its value, were admirable.

Like its predecessors, this auction presents a comprehensive and cohesive statement of the history of photography, from daguerreotypes to digital media. Mr. Stein's was a democratic eye, alert to photographic genius however and whenever it might manifest itself. There was no hierarchical distinction between early photography, Pictorialism, Modernism, photojournalism, Post-Modernism, etc. The emphasis was instead upon great images that met his high standards for aesthetics, print quality, and condition.

Also like its predecessors, this offering instructs and enlivens our understanding of photography.

Christopher Mahoney
Consultant, Phillips Photographs Department

Joy of Giving Something

Howard Stein acquired the photographs in this sale over many years of collecting. Before his death in 2011, he transferred ownership of the work to the charitable foundation, Joy of Giving Something (JGS), so that the pleasure that he found in each and every image could magnify that emotion for future generations.

Howard was a man of big ambitions and big ideas. When Bob Menschel first introduced me to him in the mid-90s, Howard asked me if I could find some photographers who were making work that could change the way we see into the future—just as the Xerox machine changed the office environment. I don't think that I ever met that challenge, but it raised the bar for measuring our current efforts to serve a hopeful future.

As a collector, Howard let the knowledge and experience of Lee Marks and Alice Rose George guide him as they brought work from around the world to his attention. Personal passion beats in the hearts of all great collectors. Howard loved the photographs he collected for their imagined stories, and for how their grace and beauty could ground him in the here and now, and transport him where only the imagination can go. He spent hours looking at and arranging these images into groupings that he paired with favorite phrases from authors and lyricists throughout history. This constant search for meaning within the pleasure of looking is what set Howard apart from the rest.

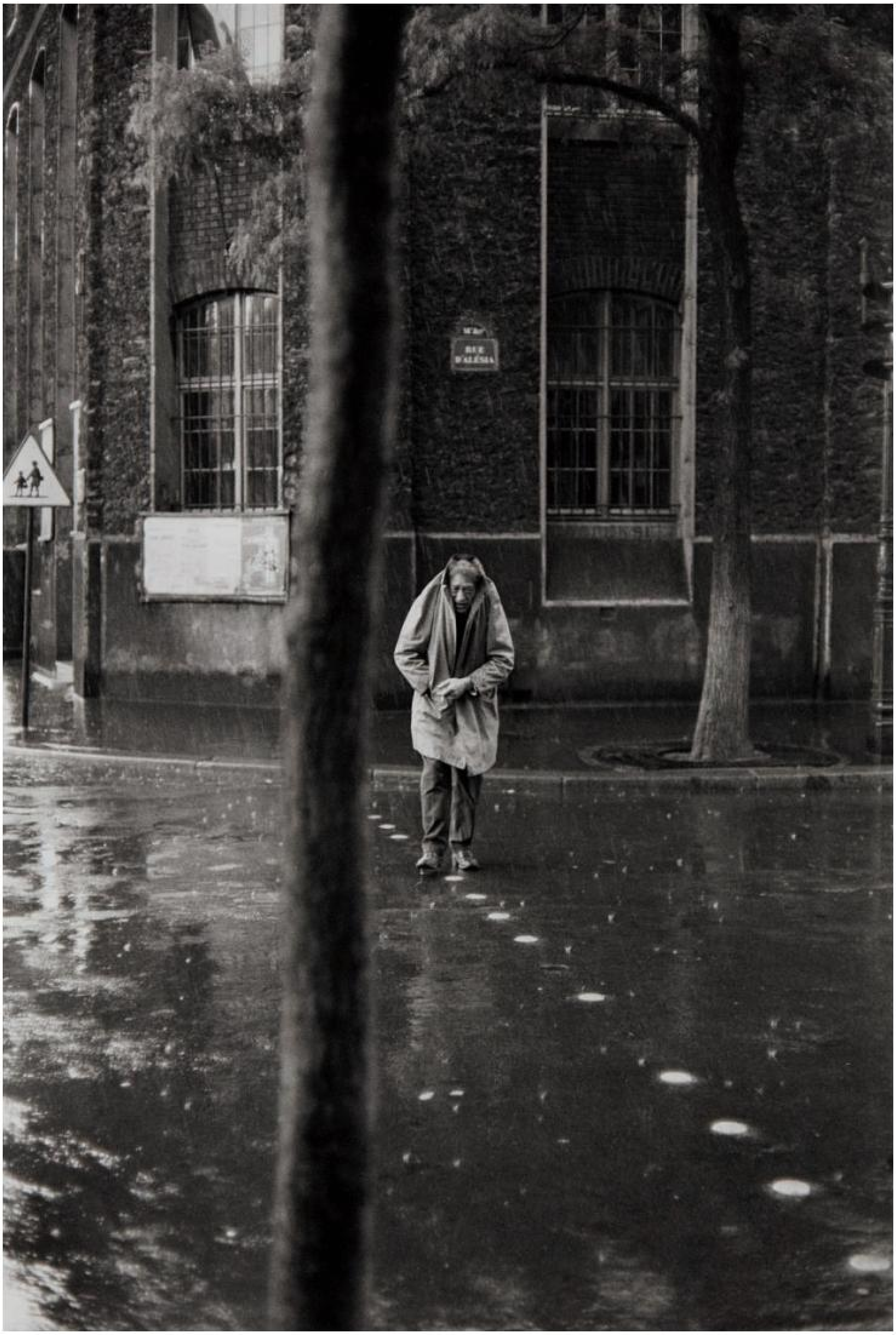
Howard always put a premium on quality and acquired an artist's best available work. His collecting spanned from the earliest masters to the most contemporary emerging artists who push the limits of photographic expression, form, and meaning. Collecting can be about trying to get to know the essence of a thing by finding patterns and styles that lead you to certain conclusions. Howard found those patterns and styles throughout the history of the medium and made them his own with a flourish that was personal, honest, and adventurous.

When asked about the collection's future, he always said it was for the next generation to enjoy. This is the final sale from the JGS Collection and JGS will fulfill that vision by donating the remainder of the collection to museums, universities, and smaller arts organizations. JGS will also continue to fund educational programs that put the tools for making images into the hands of children and teens, and continue to support projects by cultural organizations that attempt to illuminate the impact that present day events and discoveries will have on future conditions. In order to honor those who might be creating that future, JGS has worked with the staff at Phillips on an exhibition featuring the work of 7th graders from the Lower Manhattan Community Middle School (LMC). This exhibition will run at Phillips along with the works in this last sale. Since 2013, JGS has sponsored an in-school photography program at LMC, pairing teaching artist Mustafa Önder with art instructor Jessica Sinclair to offer basic and advanced photography to more than 80 students. The pictures on display were taken as part of an assignment on studio lighting. Working in pairs, the students took turns creating portraits as their "future selves." And so the wheel continues to turn.

It was my pleasure to work with Howard for so many years and now to continue that work with the current JGS board members, and with Wayne Maugans, who organizes JGS's educational programs and oversees the foundation's day-to-day operations. We also owe a great deal of thanks to Denise Bethel for her help and advice in organizing this sale and helping us manage the collection. The continuing good work of these individuals and the success of this sale will help us to support the philanthropic work of JGS as we look to be forward thinking in our aspirations for a hopeful future.

Jeffrey Hoone
Board Member, JGS

JOY OF GIVING SOMETHING



1. Henri Cartier-Bresson 1908-2004

Alberto Giacometti, Rue d'Alesia, Paris, 1961
Gelatin silver print, printed later.
14 x 9½ in. (35.6 x 24.1 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$8,000-12,000

Provenance
Villa Grisebach, Berlin, 4 June 1999, lot 1132

Literature
Chéroux, *Henri Cartier-Bresson*, pl. 289
Galassi, *Henri Cartier-Bresson: The Man, the Image and the World*, pl. 212
Thames & Husdon, *The World of Henri Cartier-Bresson*, pl. 114
Thames & Hudson, *Henri Cartier-Bresson, Photographer*, p. 11

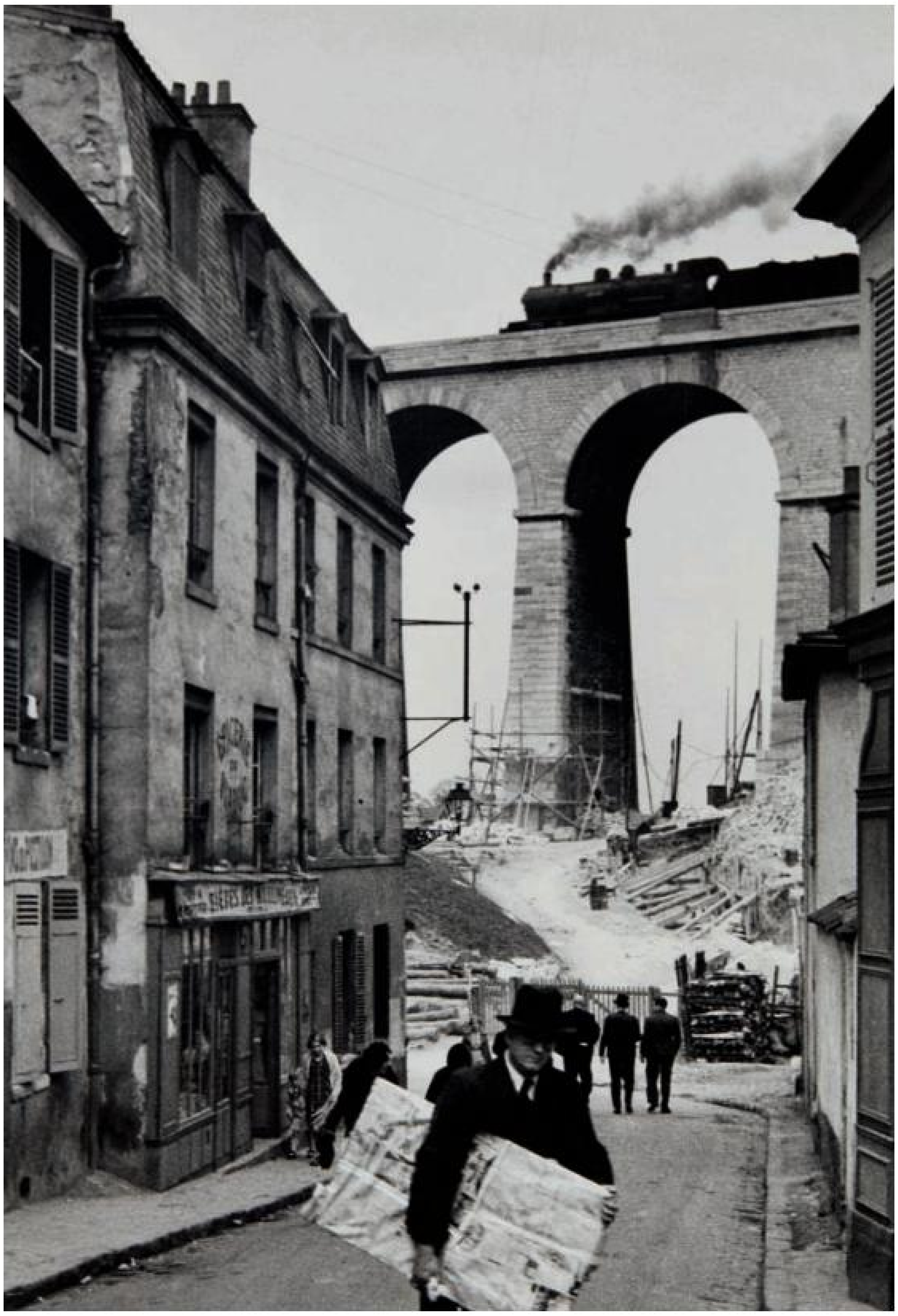
2. André Kertész 1894-1985

Meudon, France, 1928
Gelatin silver print, printed 1970s.
13½ x 9¼ in. (34.3 x 23.5 cm)
Signed, titled and dated in pencil on the verso; signed, titled, dated and annotated in pencil on a trimmed board affixed to the reverse of the frame.

Estimate
$6,000-8,000

Provenance
Acquired from the artist by a Private Collector, 1970s
Deborah Bell Photographs, New York, 1992

Literature
Abrams, *André Kertész: A Lifetime of Perception*, p. 31
Borhan, *André Kertész: His Life and Work*, p. 187
Ducrot, *André Kertész: Sixty Years of Photography*, p. 141
Lifson, *André Kertész: A Lifetime of Photography*, p. 31
Phillips, Travis and Naef, *André Kertész: Of Paris and New York*, p. 165



3. Brassaï (Gyula Halász)

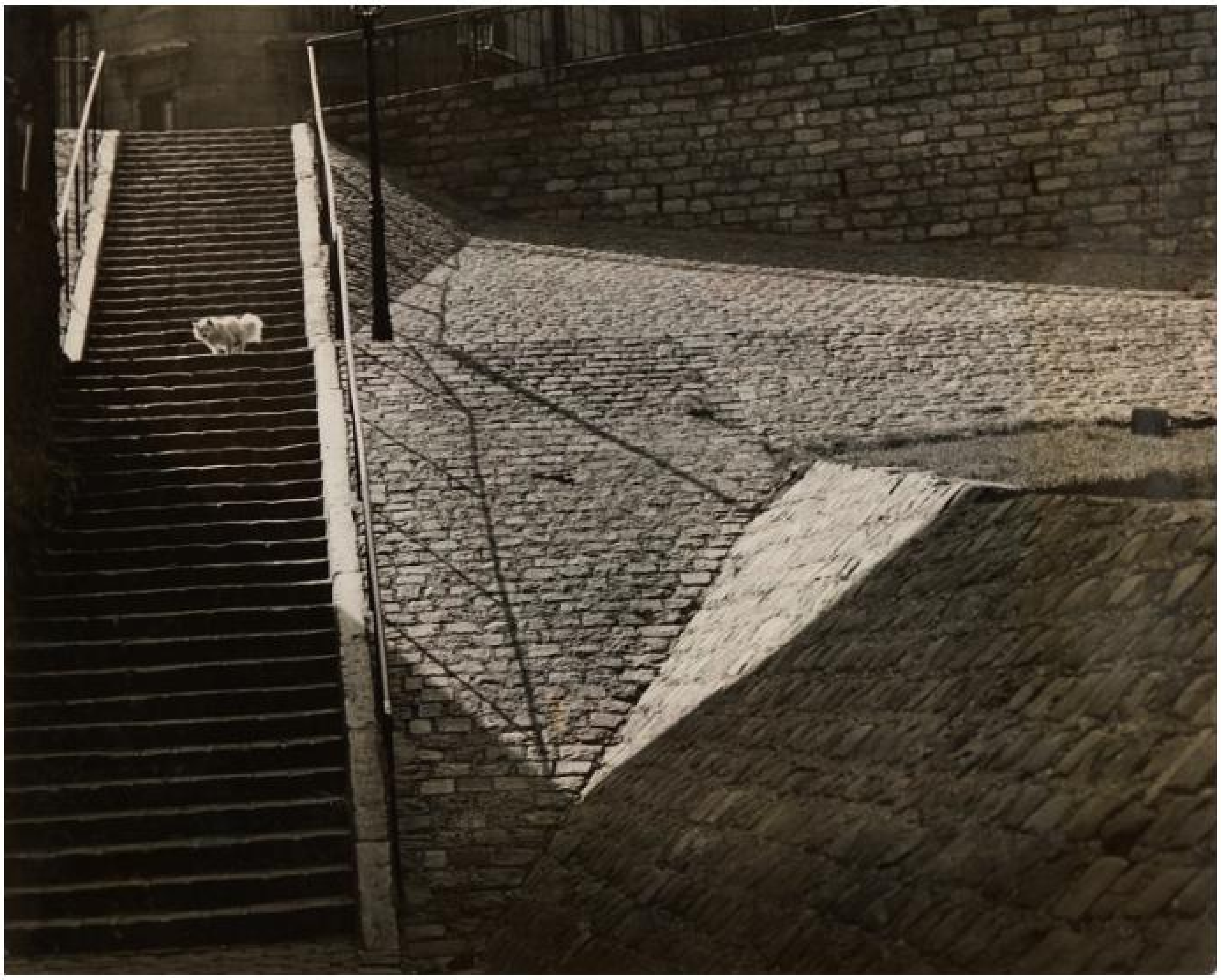
1899-1984

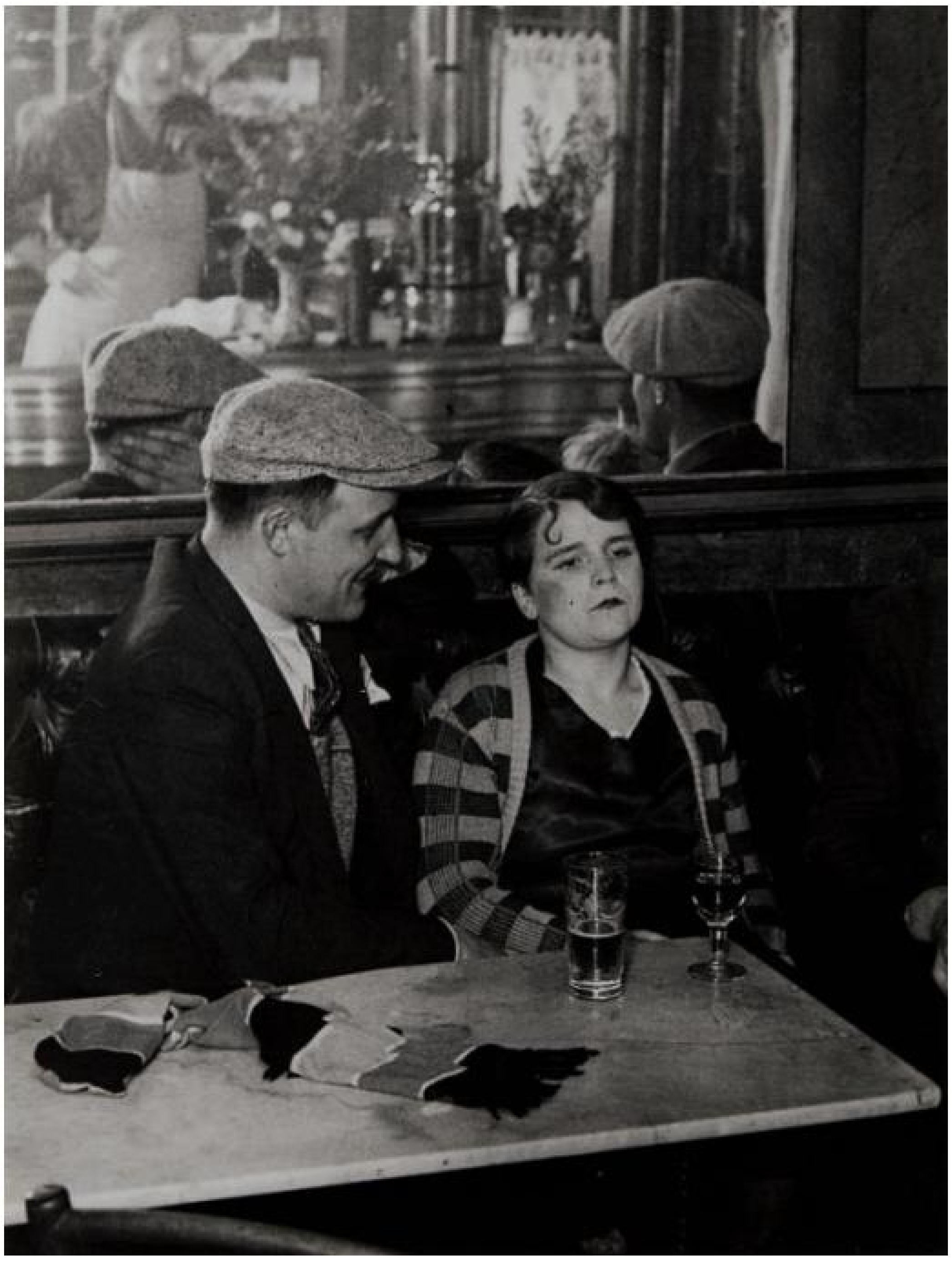
Les Escaliers à Montmartre, circa 1932
Gelatin silver print, printed late 1940s or early 1950s.
15¼ x 19½ in. (38.7 x 49.5 cm)
Titled, annotated in ink and '81, Rue du Faubrg St-Jacques' studio credit stamp on the reverse of the accompanying flush-mount.

Estimate
$10,000-15,000

Provenance
Private Collection, France
Christie's, London, 10 May 1991, lot 104
Sander Gallery, New York, 1995

Literature
Bulfinch Press, *Brassaï: The Monograph*, p. 227
Flammarion, *Brassaï: For the Love of Paris*, pp. 254-255
Thames & Hudson, *Brassaï*, pl. 7, there titled *Little White Dog, Montmartre, Paris*



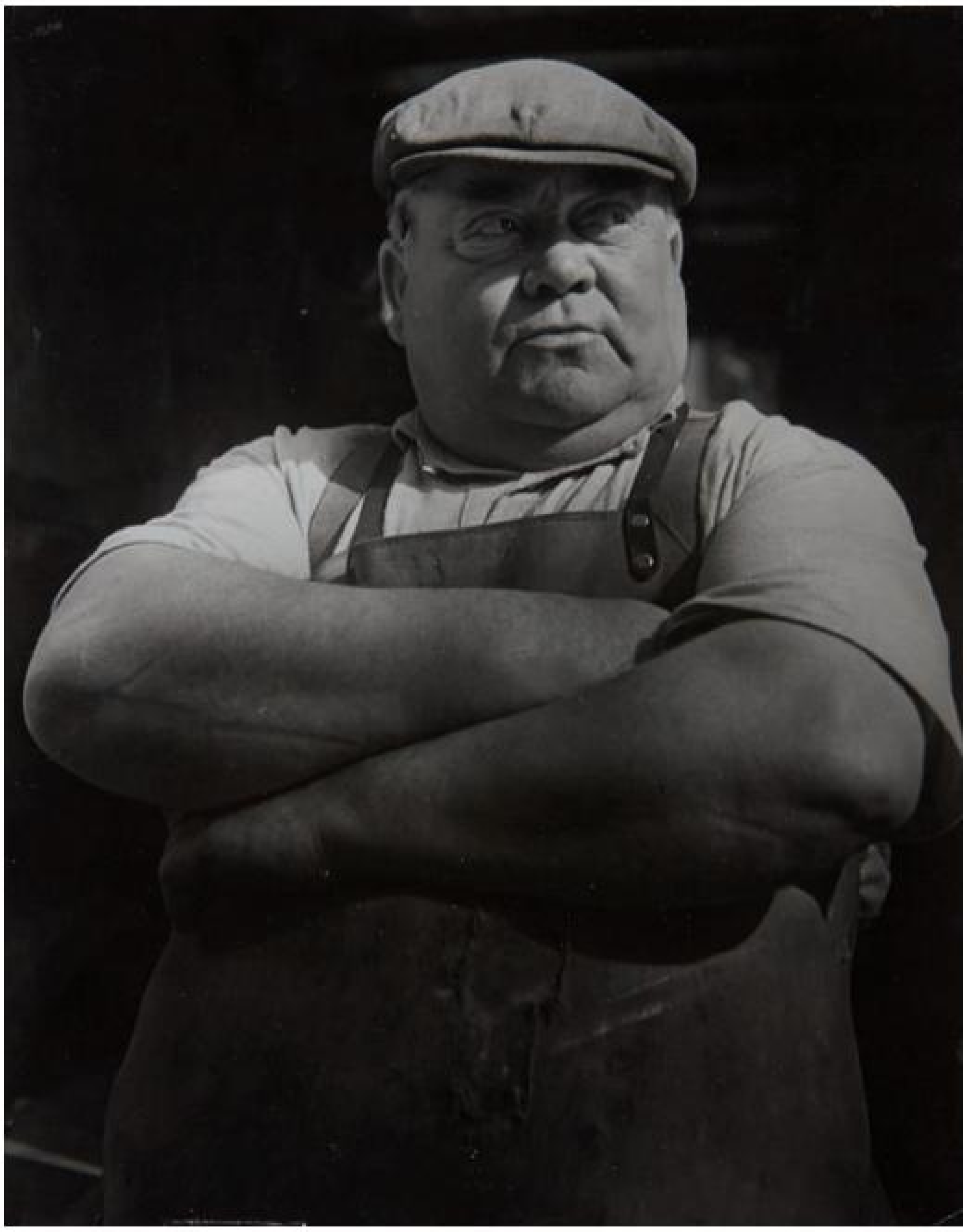


4. Brassaï (Gyula Halász) 1899-1984

Couple in a Bistro, 1931
Gelatin silver print, printed later.
11⅝ x 8¾ in. (29.5 x 22.2 cm)
Signed, titled, dated in pencil and various copyright credit stamps on the verso.

Estimate
$10,000-15,000

Provenance
Robert Miller Gallery, New York, 1999



5. Brassaï (Gyula Halász) 1899-1984

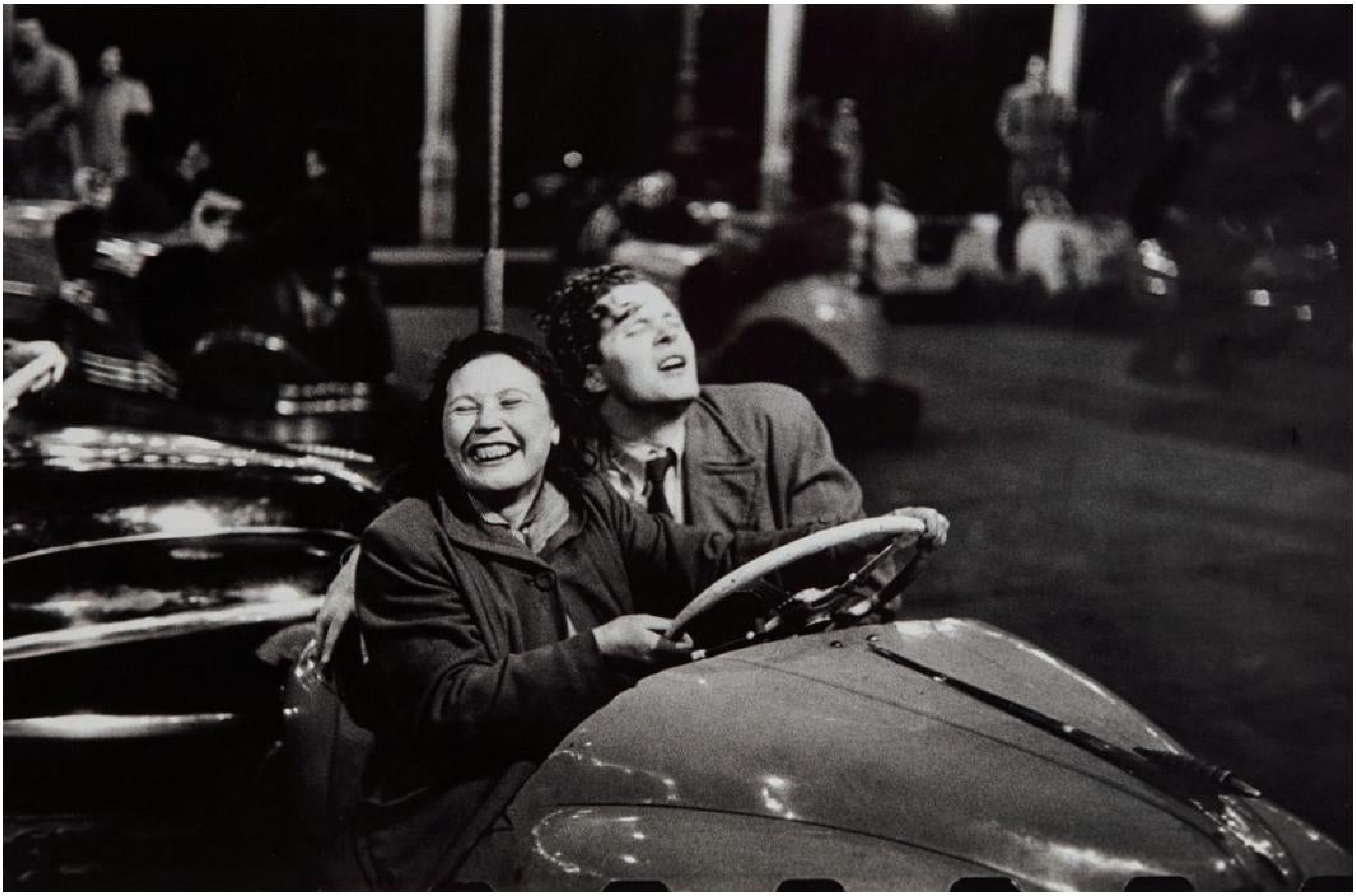
Un Fort des Halles (Market Porter, Les Halles), 1939
Gelatin silver print, printed no later than 1953.
11¾ x 9¼ in. (29.8 x 23.5 cm)
'Museum of Modern Art, N.Y. Photography Department Permanent Collection' stamp, credited, titled and annotated in an unidentified hand in pencil on the reverse of the flush-mount.

Estimate
$10,000-15,000

Provenance
Rapho-Guillumette Pictures
Collection of The Museum of Modern Art, New York
Sotheby's, New York, *Photographs from The Museum of Modern Art*, 23 April 1994, lot 246
Sotheby's, London, 14 November 2006, lot 59

Exhibited
Photographs from the Museum Collection, The Museum of Modern Art, New York, 26 November 1958–18 January 1959
The Steichen Photography Center Reinstallation, The Museum of Modern Art, New York, 1967

Literature
Brassaï, *Camera in Paris*, p. 76
Bulfinch Press, *Brassaï: The Monograph*, p. 253
Szarkowski, *Brassaï*, n.p.
The Museum of Modern Art, *Brassaï*, p. 34



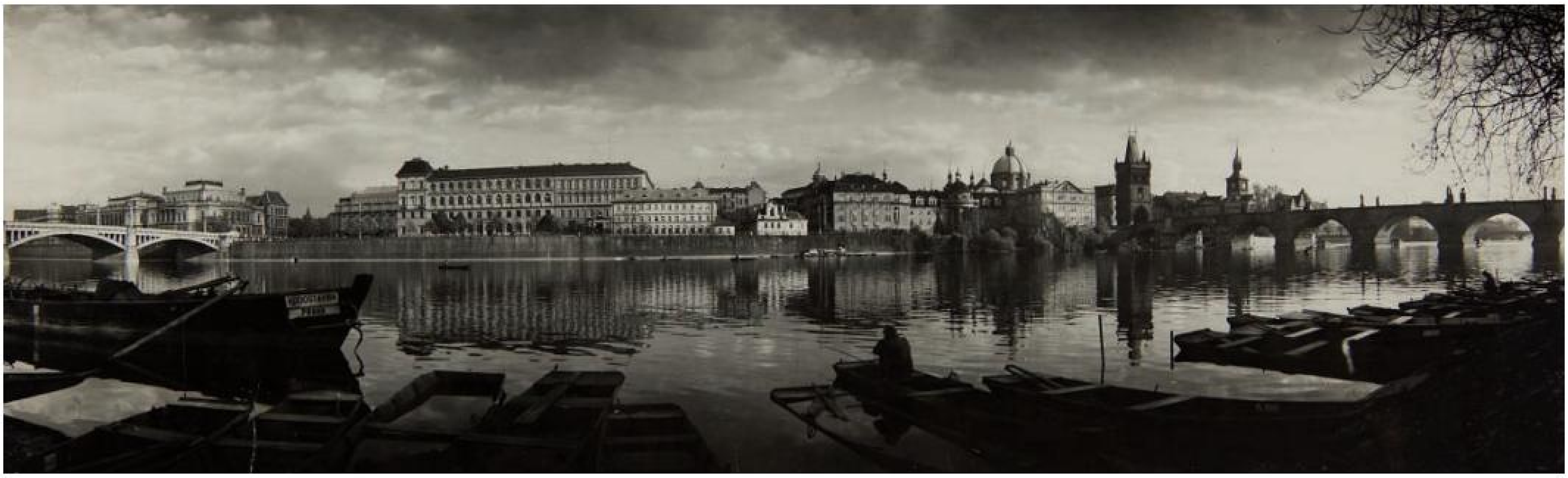
6. Robert Frank b. 1924

Paris, 1949
Gelatin silver print, printed 1970s.
11½ x 17¾ in. (29.2 x 45.1 cm)
Signed, titled and dated in ink in the margin.

Estimate
$30,000-50,000

Provenance
Bonni Benrubi Gallery, New York, 1995

Literature
Aperture, *Robert Frank*, p. 15
Frank, *The Lines of My Hand*, p. 27
Frank, *Black White and Things*, pl. 4
Greenough and Brookman, *Robert Frank: Moving Out*, p. 89

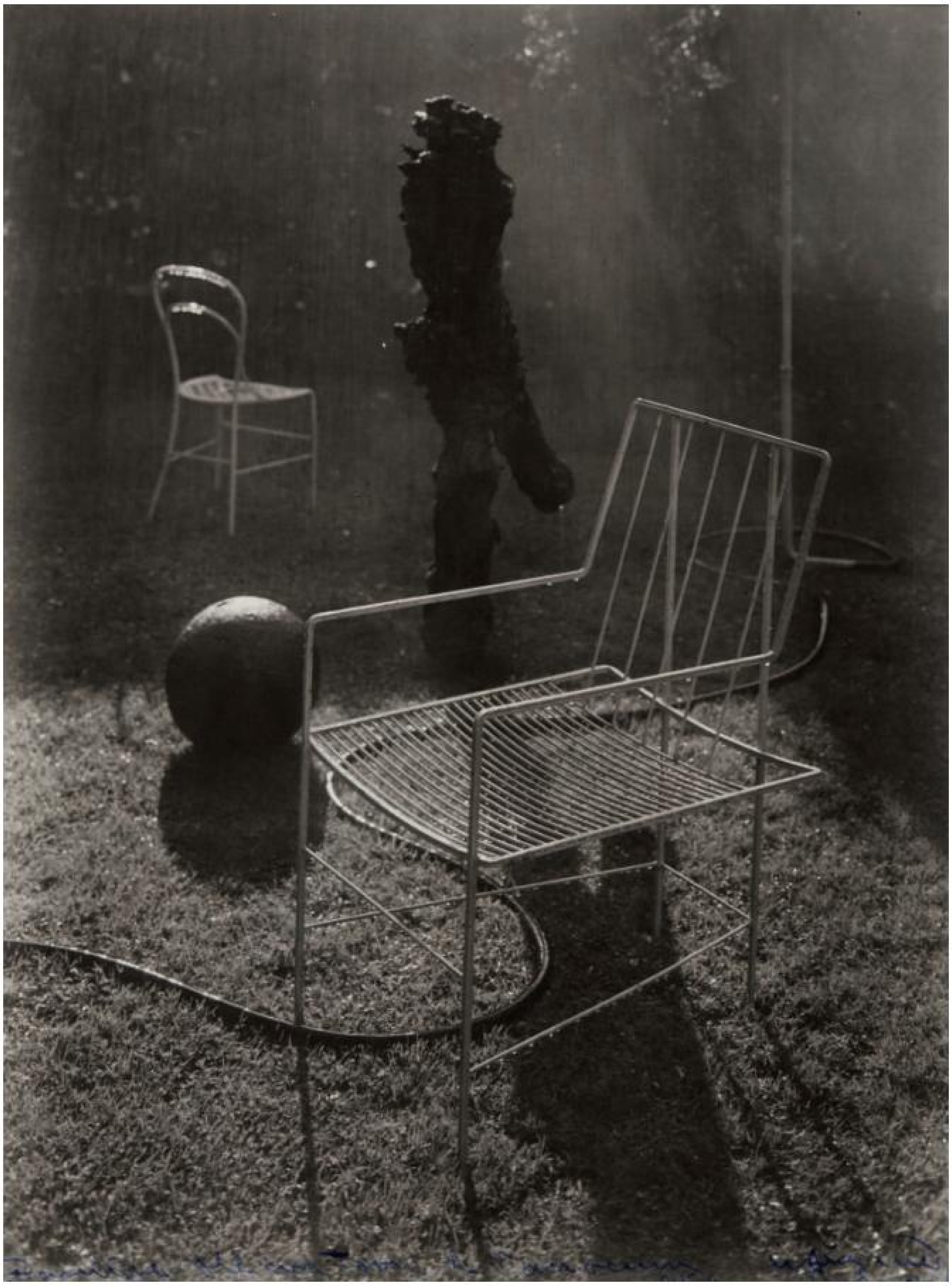


7. **Josef Sudek** 1896-1976

From the Bank, Panorama of Prague, circa 1959
Gelatin silver print.
3½ x 11⅛ in. (8.9 x 28.3 cm)
Signed in stylus on the recto.

Estimate
$7,000-9,000

Provenance
Villa Grisebach, Berlin, 4 June 1999, lot 1432



8. **Josef Sudek** 1896-1976

Memories of an Evening Walk, 1954-1959
Gelatin silver print.
9 x 6¾ in. (22.9 x 17.1 cm)
Signed, dated and inscribed in Czech in ink on the recto.

Estimate
$6,000-8,000

Provenance
Christie's, New York, 29 April 1999, lot 285

Literature
Fárová, *Josef Sudek*, p. 317, variant cropping

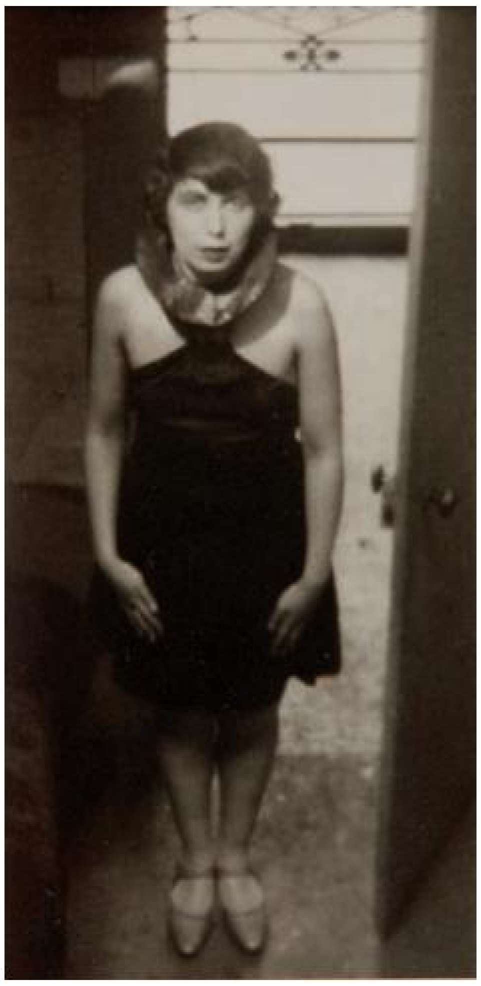
9. André Kertész 1894-1985

Magda Förstner (Standing in the doorway of Etienne Béothy's studio), 1926
Gelatin silver print, likely on trimmed *carte-postale*.
3¾ x 1⅞ in. (9.5 x 4.8 cm)
Annotated 'Paris' and dated likely by the artist in pencil, credited in an unidentified hand in ink on the verso.

Estimate
$7,000-9,000

Provenance
Collection of Etienne Béothy, friend of the artist and fellow Hungarian expatriate in Paris
Sotheby's, London, 2 May 1996, lot 147
Christie's, New York, 20 October 2003, lot 170

Literature
Borhan, *André Kertész: His Life and Work*, p. 144
Phillips, Travis and Naef, *André Kertész: Of Paris and New York*, p. 139
Ungar, 'Kleine Lugen,' *Die Dame*, October 1927, p. 2
The Museum of Modern Art, *Object:Photo. Modern Photographs: The Thomas Walther Collection*, pl. 128



Actual size

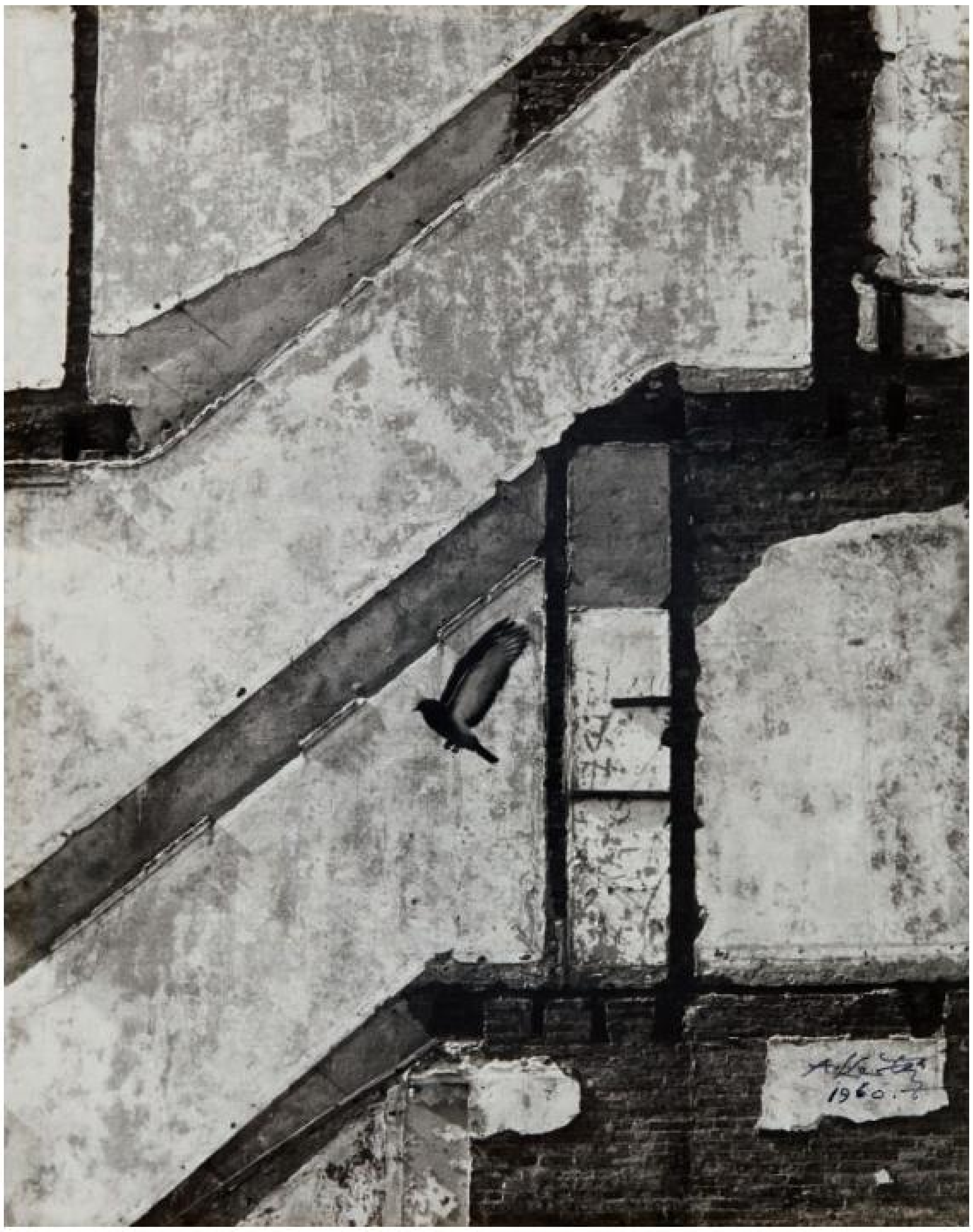
10. André Kertész 1894-1985

Landing Pigeon, March 2, New York, 1960
Gelatin silver print.
14 x 11 in. (35.6 x 27.9 cm)
Signed and dated in ink on the recto; dated in pencil, '2 Fifth Ave.' (New York Stamp #6) and reproduction limitation stamps on the verso.

Estimate
$5,000-7,000

Provenance
Sotheby's, New York, 18 April 1997, lot 279

Literature
Abrams, *André Kertész: A Lifetime of Perception*, p. 215
Borhan, *André Kertész: His Life and Work*, p. 267
Ducrot, *André Kertész: Sixty Years of Photography*, p. 207



11. **André Kertész** 1894-1985

Distortion with Vase, 1930s
Gelatin silver print.
13⅝ x 7⅛ in. (34.6 x 18.1 cm)
Signed in pencil on the mount; '317 E. 44th ST.' stamp (New York Stamp #1) on the reverse of the mount.

Estimate
$30,000-50,000

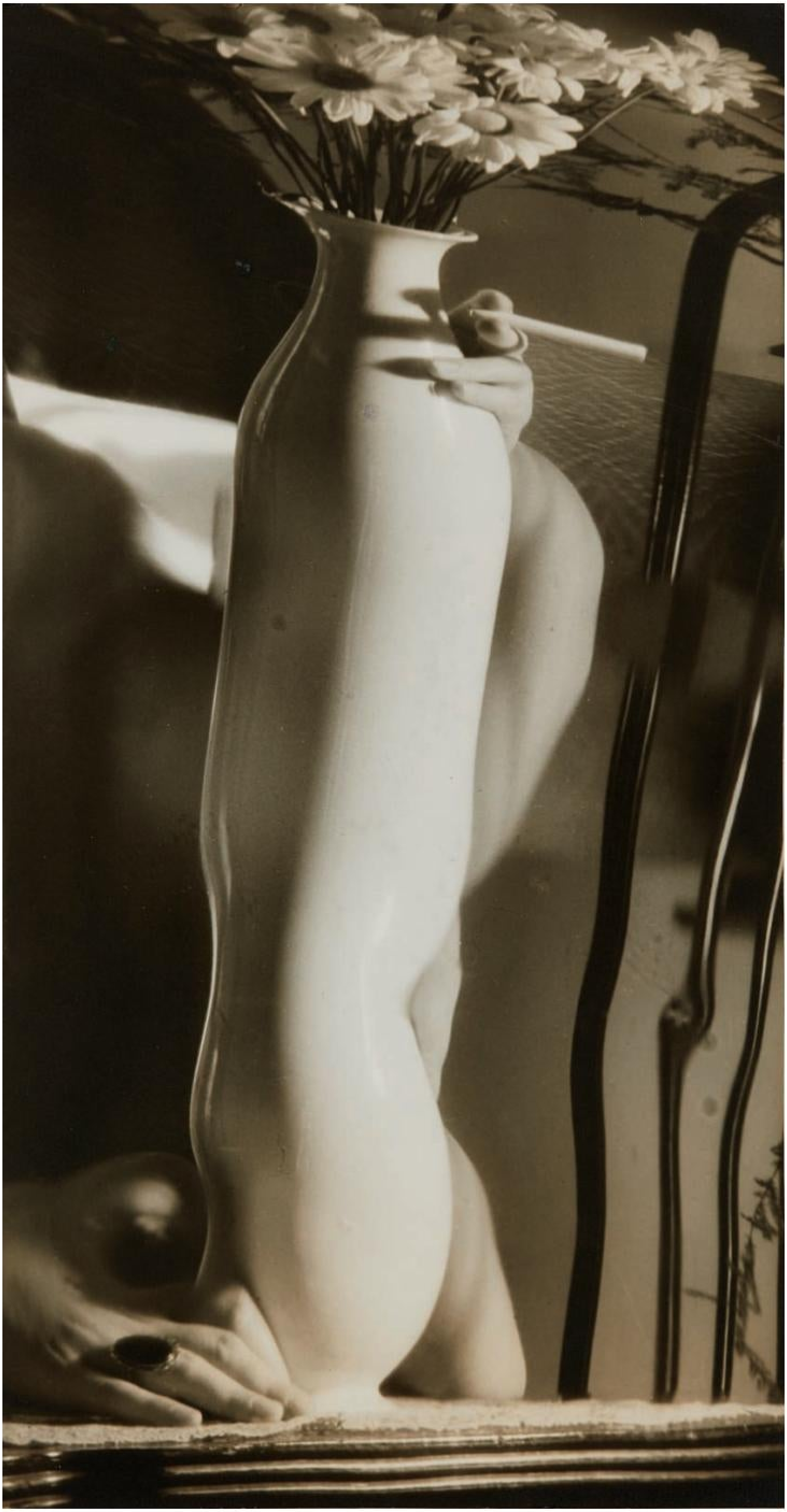
Provenance
Estate of the artist
Weston Gallery, Carmel, 1995

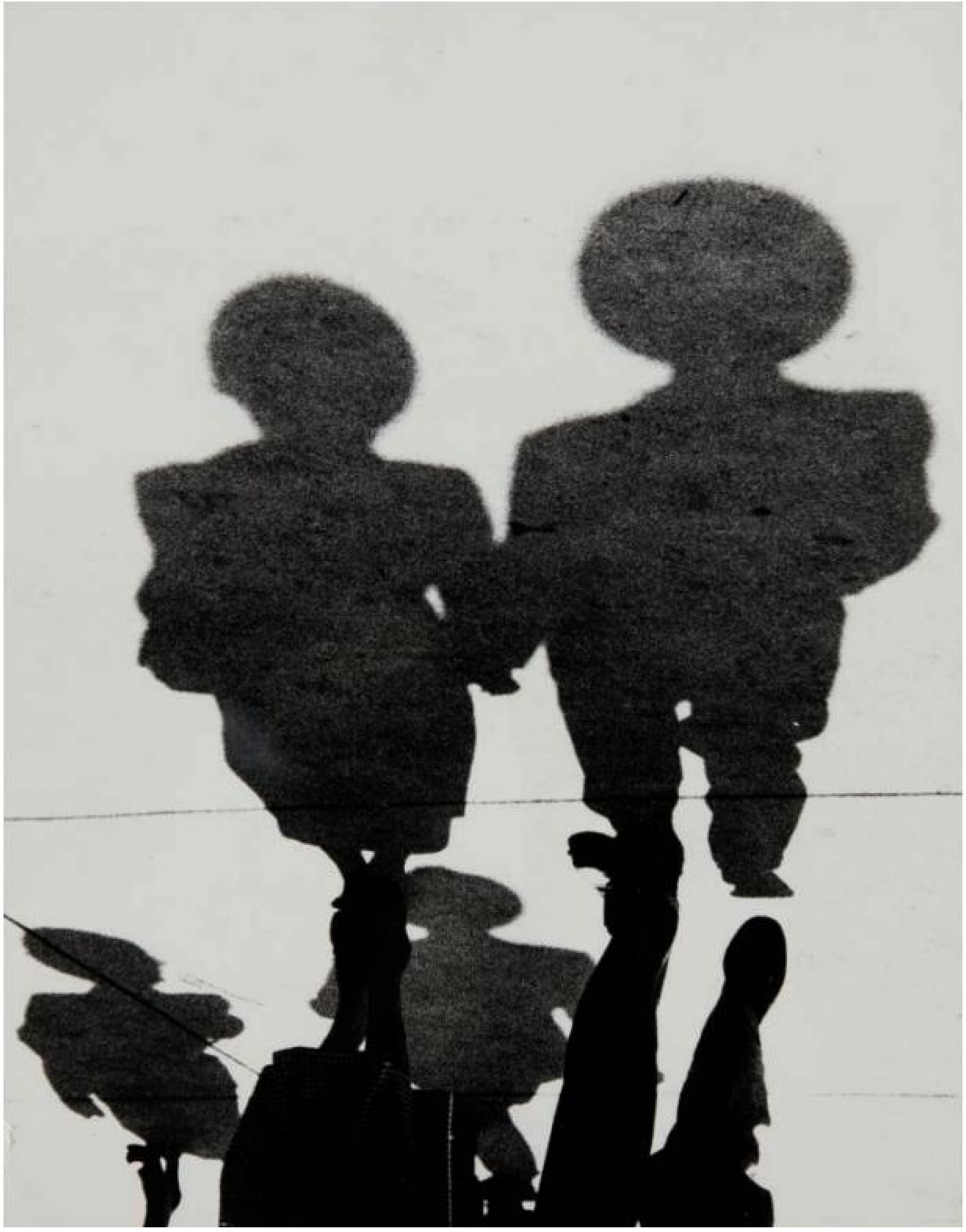
Literature
Phillips, Travis and Naef, *André Kertész: Of Paris and New York*, p. 208

This early large-format exhibition print of *Distortion with Vase* bears André Kertész's first New York studio stamp which he used for a brief period after his arrival in America in October of 1936. As of this writing, only one other early print of this image has been located: in the collection of The Metropolitan Museum of Art.

Kertész began incorporating visual distortion into his images at the start of his career, with 1917's *Underwater Swimmer* being the earliest example. He continued to employ various distortion techniques in the following decades, often to subvert an otherwise conventional photographic genre such as the nude or the still life. In 1933, he executed his largest group of *Distortions* on assignment for the risqué magazine *Le Sourire*, whose editors provided him with studio space, two models, and a pair of funhouse mirrors. Within a phenomenally productive two-week period, Kertész produced around 200 nude *Distortions*. It is possible that *Distortion with Vase* was made during the *Sourire* sessions, although there is uncertainty about its date. Robert Gurbo, of the André Kertész Estate, speculates that it may have been made in a subsequent Paris session, or possibly during the photographer's first year in New York City.

Distortion with Vase was included in Kertész's first exhibition in this country, at the PM Gallery in New York in 1937. The gallery was run by *PM* magazine, a trade publication for the advertising and publishing industries, and the exhibit was intended to showcase Kertész's versatility as a photographer. Hungarian and Parisian work hung alongside more recent photographs made in New York. Kertész felt strongly that the *Distortions* had the most commercial potential of his images, and the show included a significant selection of these. *Distortion with Vase* can be seen on the wall in an installation shot of this exhibition (*Of Paris and New York*, p. 92). The image was also included in *Of Paris and New York* in 1985, the most comprehensive museum exhibition of Kertész's work during his lifetime, and one which he had a hand in organizing. *Distortion with Vase* is a precursor to 1939's *Melancholic Tulip*, which makes similar use of a distorting mirror to elongate the shape of the vessel. The two photographs are illustrated together in the exhibition catalogue for *Of Paris and New York* (p. 208).





12. Marvin E. Newman b. 1927

Untitled (shadows), 1951
Gelatin silver print, printed no later than 1953.
9⅜ x 7⅜ in. (23.8 x 18.7 cm)
Signed, dated in pencil, copyright credit reproduction limitation and 'Museum of Modern Art' stamps on the verso; printed 'Museum of Modern Art' exhibition label affixed to the verso.

Estimate
$4,000-6,000

Provenance
Keith De Lellis Gallery, New York, 1997

Exhibited
Always the Young Strangers, The Museum of Modern Art, New York, 26 February- 1 April 1953

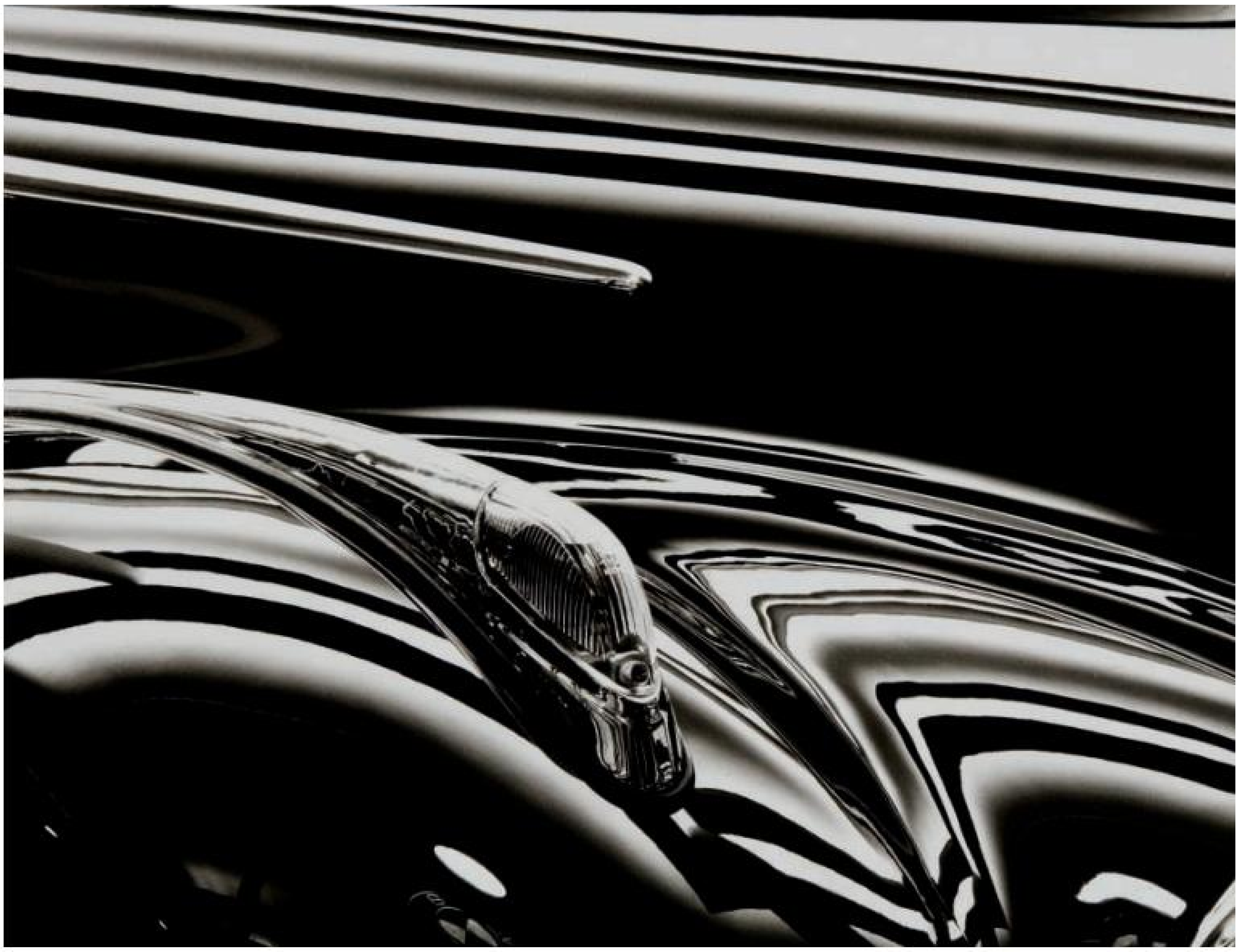
13. Peter Keetman 1916-2005

BMW - Kotflügel (BMW - Fender), 1956
Gelatin silver print, printed later.
11⅝ x 15⅛ in. (29.5 x 38.4 cm)
Signed, titled, dated in pencil and studio credit stamp on the verso.

Estimate
$5,000-7,000

Provenance
Villa Grisebach, Berlin, 28 June 2001, lot 1265

Literature
Nishen, *fotoform*, p. 51



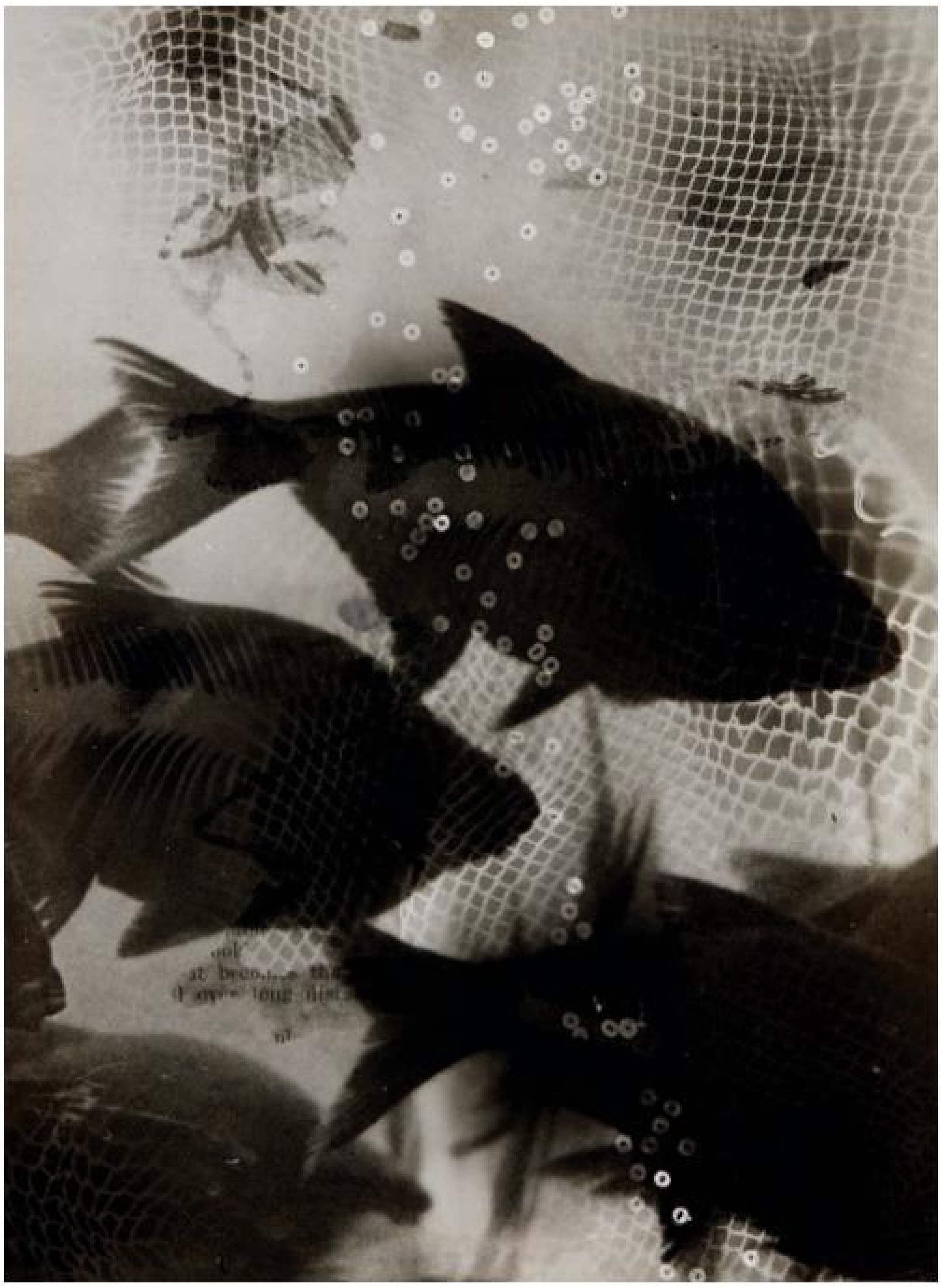
14. Heinz Hajek-Halke 1898-1983

Träumende Fische (Dreaming fish), circa 1950
Gelatin silver photogram and multiple exposure.
15¾ x 11½ in. (40 x 29.2 cm)
Various copyright, studio, credit and inventory stamps on the verso; typed title on trimmed paper affixed to the verso.

Estimate
$6,000-8,000

Provenance
Deborah Bell Photographs, New York, 1996

Literature
Hajek-Halke, *Experimentelle Fotografie*, p. 12

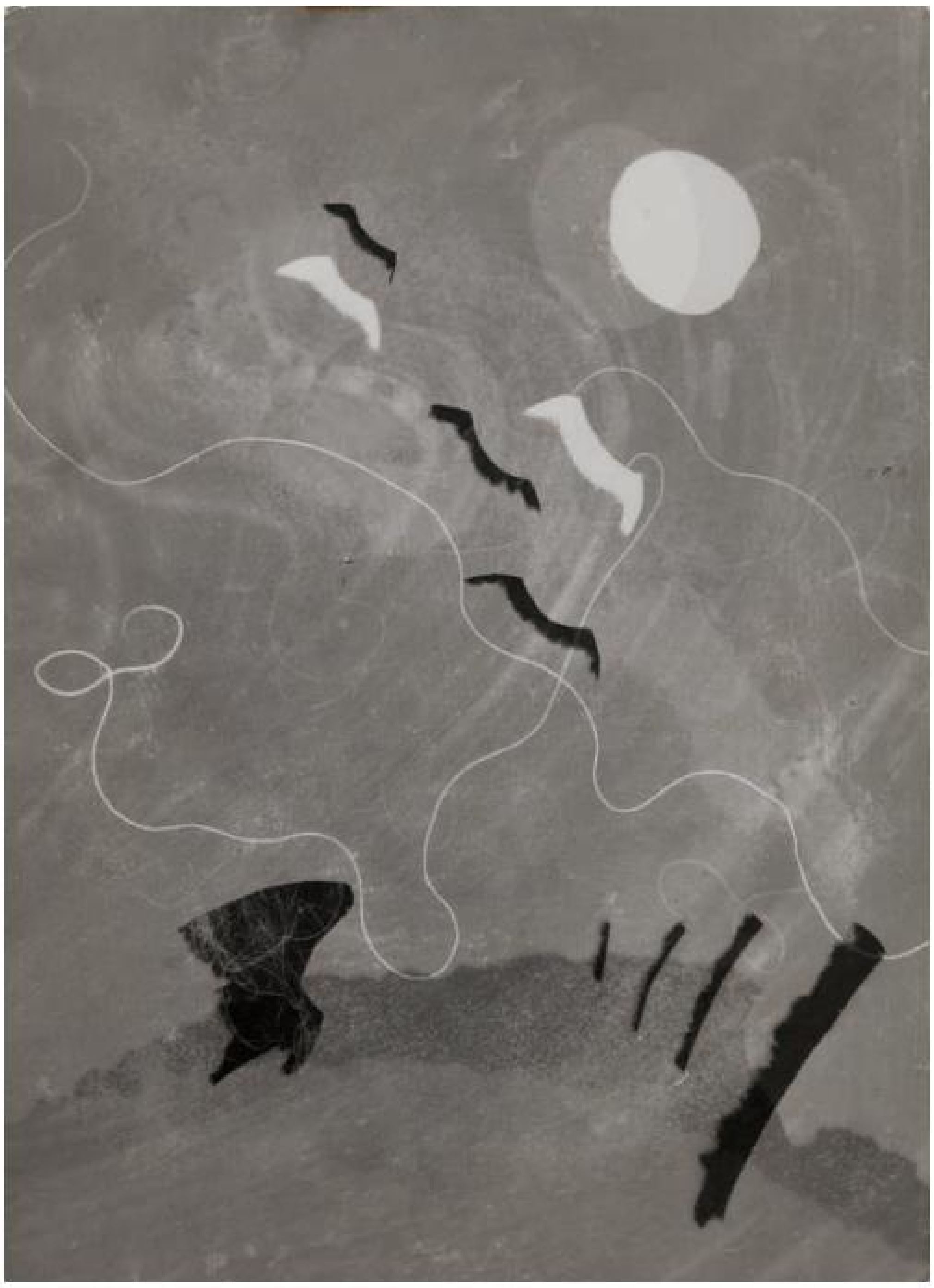


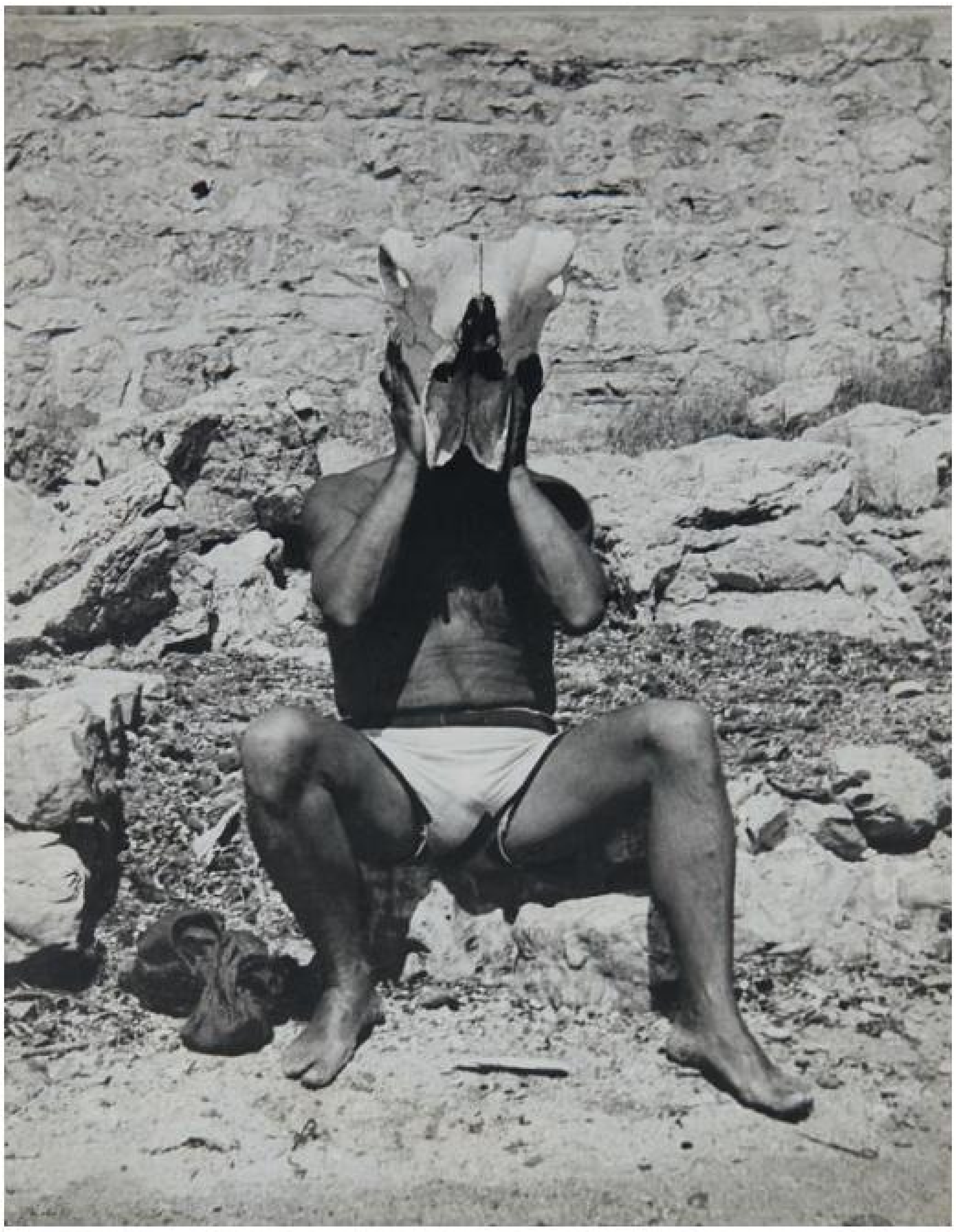
15. Heinz Hajek-Halke 1898-1983

Nordisches Märchen (Nordic fairy tale),
1930s-1940s
Gelatin silver photogram.
9½ x 7 in. (24.1 x 17.8 cm)
Annotated in ink and various studio credit stamps on the verso; typed title and caption on trimmed translucent paper affixed to the verso.

Estimate
$6,000-8,000

Provenance
Swann Galleries, New York, 20 February 2001, lot 121





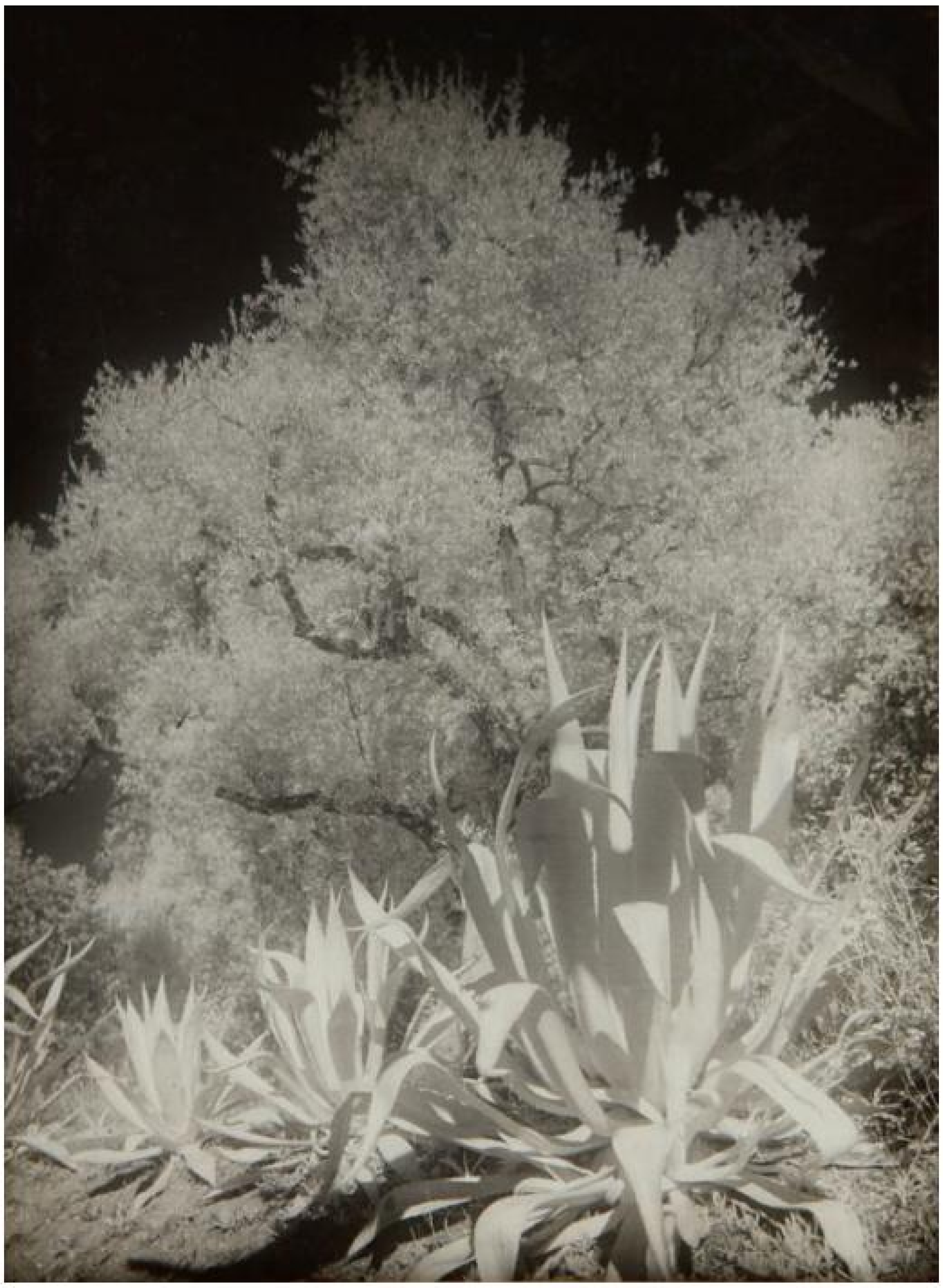
16. Dora Maar 1907-1997

Picasso au crâne de boeuf, 1937
Gelatin silver print.
11⅝ x 9 in. (29.5 x 22.9 cm)
Signed and titled in pencil on the mount.

Estimate
$10,000-15,000

Provenance
Estate of Dora Maar
Piasa, Paris, *Les Photographies de Dora Maar*,
20 November 1998, lot 160

Literature
Caws, *Picasso's Weeping Woman: The Life and Art of Dora Maar*, p. 145
Baring, *Dora Maar: Paris in the Time of Man Ray, Jean Cocteau and Picasso*, p. 189, variant, there titled *Picasso en Minotaure*

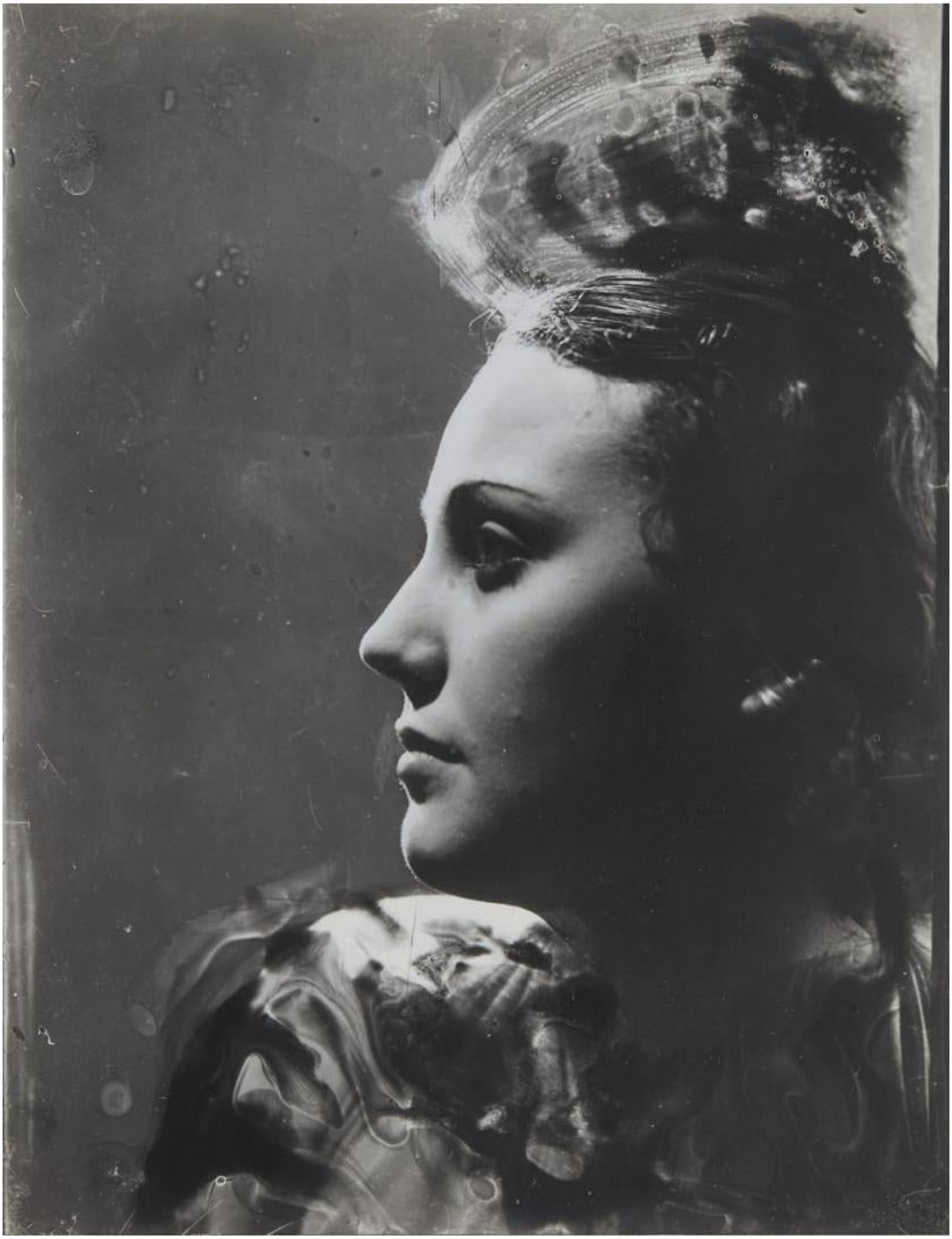


17. Maurice Tabard 1897-1984

Oliviers et Agaves, Infra-Rouge No. II, circa 1934
Gelatin silver print.
15⅜ x 11⅛ in. (39.1 x 28.3 cm)
Signed, dated and annotated 'infra-rouge' in pencil on the mount; titled in pencil on the reverse of the mount.

Estimate
$7,000-9,000

Provenance
Galerie 1900-2000, Paris, 2001



18. **Dora Maar** 1907-1997

Portrait de profil à la coiffure en hauteur, 1930s
Gelatin silver print.
11¾ x 9⅗ in. (29.8 x 24.4 cm)
'DM 1998' estate stamp on the verso.

Estimate
$20,000-30,000

Provenance
Estate of Dora Maar
Piasa, Paris, *Les Photographies de Dora Maar*,
20 November 1998, lot 130

19. **László Moholy-Nagy** 1895-1946

Portrait of Ellen Frank, circa 1929
Gelatin silver print.
10⅞ x 8¼ in. (27.6 x 21 cm)
Signed, titled 'Die schauspielerin, Ellen Frank' in pencil
and 'foto moholy-nagy' stamp on the verso.

Estimate
$50,000-70,000

Provenance
Collection of Esther Shub, acquired circa 1930
Galerie Berinson, Berlin, 2001

Literature
Roh, *Moholy-Nagy 60 Fotos*, no. 16
Haus, *Moholy-Nagy: Photographs & Photograms*, pl. 56
Fiedler, *Photography at the Bauhaus*, pl. 14
Witkovsky, Eliel and Vail, *Moholy-Nagy: Future Present*, p. 214

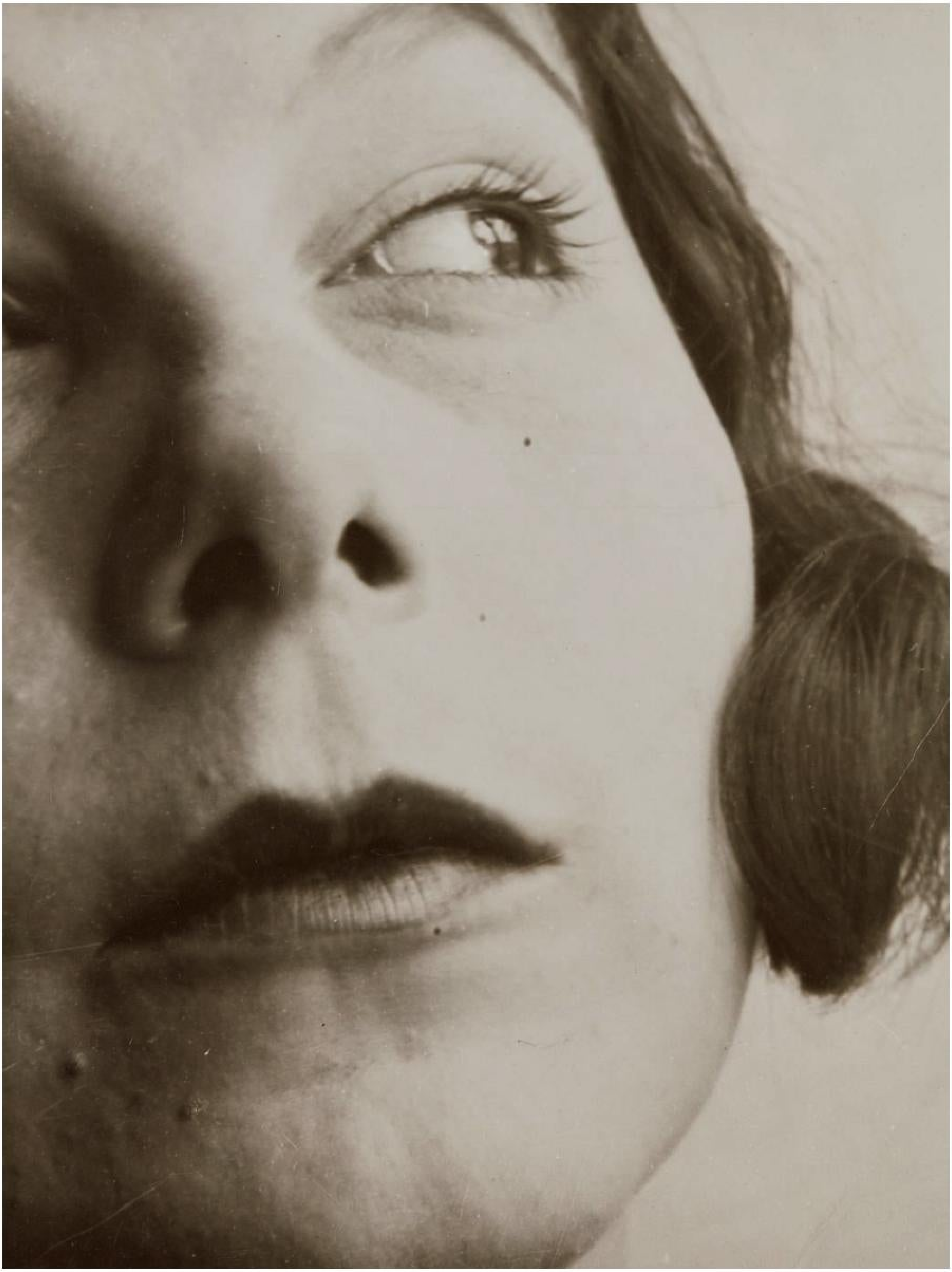
László Moholy-Nagy's portrait of actress Ellen Frank was one of an array of dynamic new photographs he exhibited in *Film und Foto*, the 1929 exhibition which, over three-quarters of a century later, continues to define photographic Modernism (*Moholy-Nagy: Future Present*, p. 25). The image was first reproduced in Franz Roh's 1930 book, *Moholy-Nagy 60 Fotos*, the definitive early anthology of Moholy's work in the medium. There it is captioned, "maximum size through extreme closeness." Moholy's proximity to his subject takes the image out of the realm of objective portraiture and creates a subjective and formally complex record of his sitter.

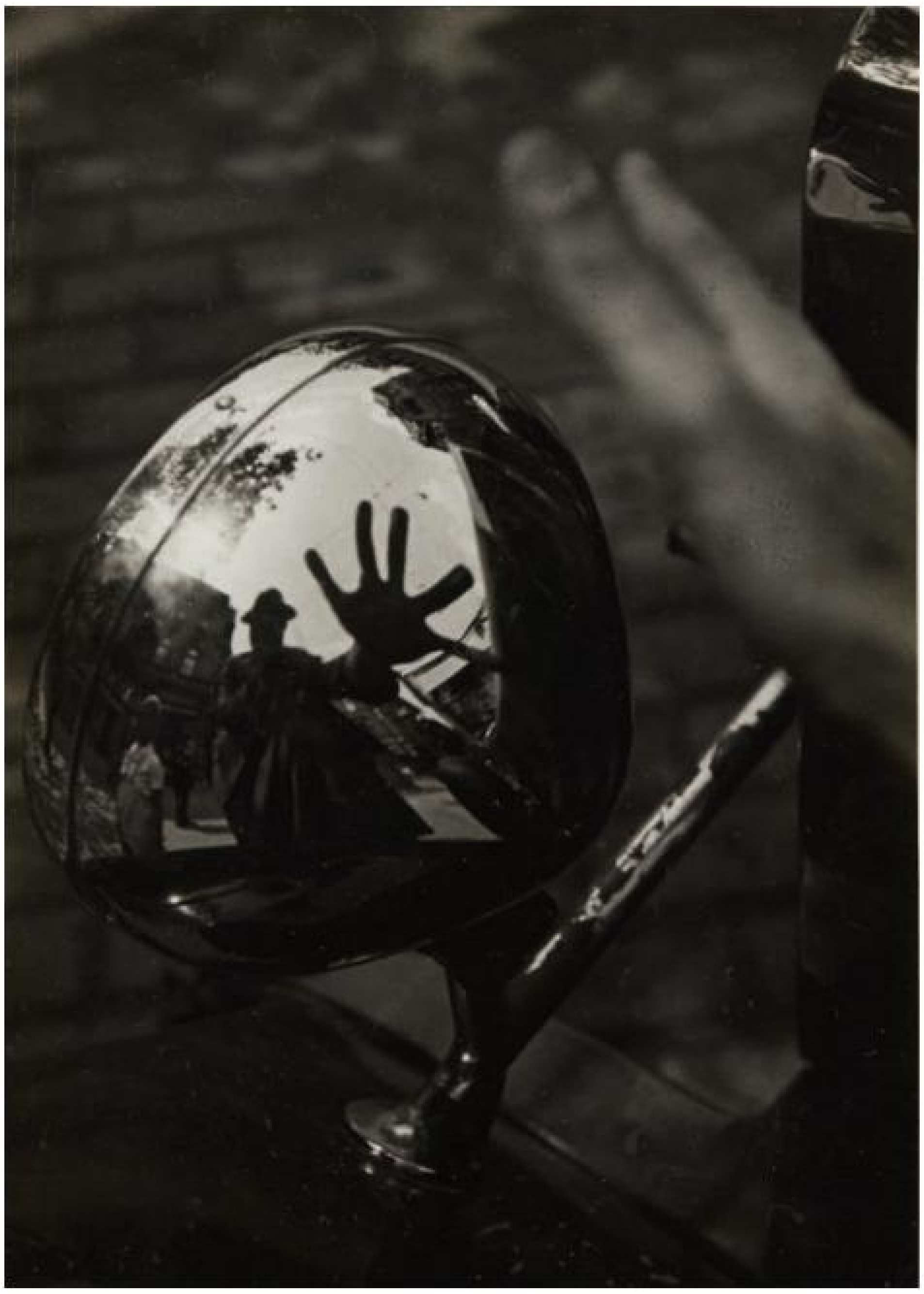
This photograph is from a series Moholy began in the late 1920s in which he pushed past conventions to create a new kind of portrait photography. Moholy's earliest work with photography, at the start of the decade, was concerned almost exclusively with photograms, or cameraless images. In the mid-1920s, he began incorporating his photographs and found images into his graphic *fotoplastik* collages, after which point he explored what could be done by working directly with the camera to create images that would stand on their own as individual works. In his 1928 essay *Photography is Creation With Light*, Moholy charted a new course for camera photography, stating with characteristic enthusiasm that "The limits of photography are incalculable; everything is so recent that even the mere act of searching may lead to creative results." In the same essay he advocates, among many other prescient prescriptions for creativity with the camera, "photographs made in an unconventional way: unusual views, transverse, top and bottom views . . ." This spirit of inspired experimentation infuses Moholy's portrait of Ellen Frank.

Ellen Frank (1904-1999) was an actress whose work over many decades was seen on stage, screen, and in her final years, on television. Frank and Moholy were romantically linked in the late 1920s following the dissolution of the artist's marriage to Lucia Moholy. Frank's sister Ilse married Moholy's colleague, the architect Walter Gropius. Moholy made several portraits of Frank during their time together, each with its own unique, unconventional, but nonetheless affectionate, approach.

This large exhibition print comes originally from the collection of Russian filmmaker Esther (or Esfir) Shub. Shub is best known for her epic historical trilogy, *The Fall of the Romanov Dynasty*, *The Great Road*, and *Lev Tolstoy and The Russia of Nicolai II* (1927-28). She was a pioneer in the use of historical footage and in early sound technology. Shub owned a collection of at least twenty of Moholy's photographs, most in the same large format as the print offered here.

Additional prints of this image are in the collection of the George Eastman Museum, Rochester, and the Kunstbibliothek, Staatliche Museen Stiftung Preussicher Kulturbesitz, Berlin.



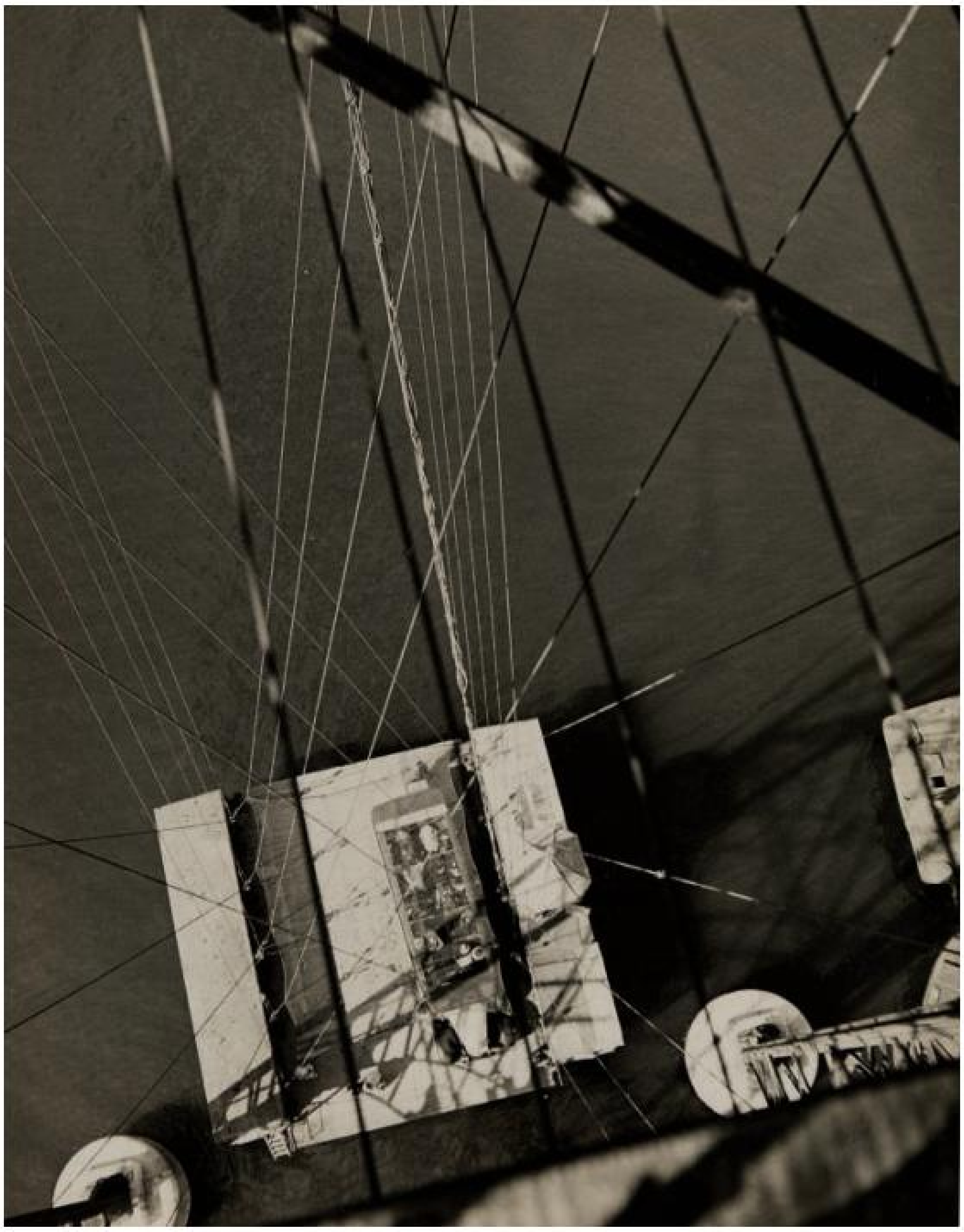


20. Imre Kinszki 1901-1945

Self-Portrait in Reflection of Car Headlight, circa 1934
Gelatin silver print.
6¾ x 4¾ in. (17.1 x 12.1 cm)
Signed in pencil and 'foto Kinszki Imre' credit stamp on the verso.

Estimate
$2,000-3,000

Provenance
Robert Koch Gallery, San Francisco, 1996

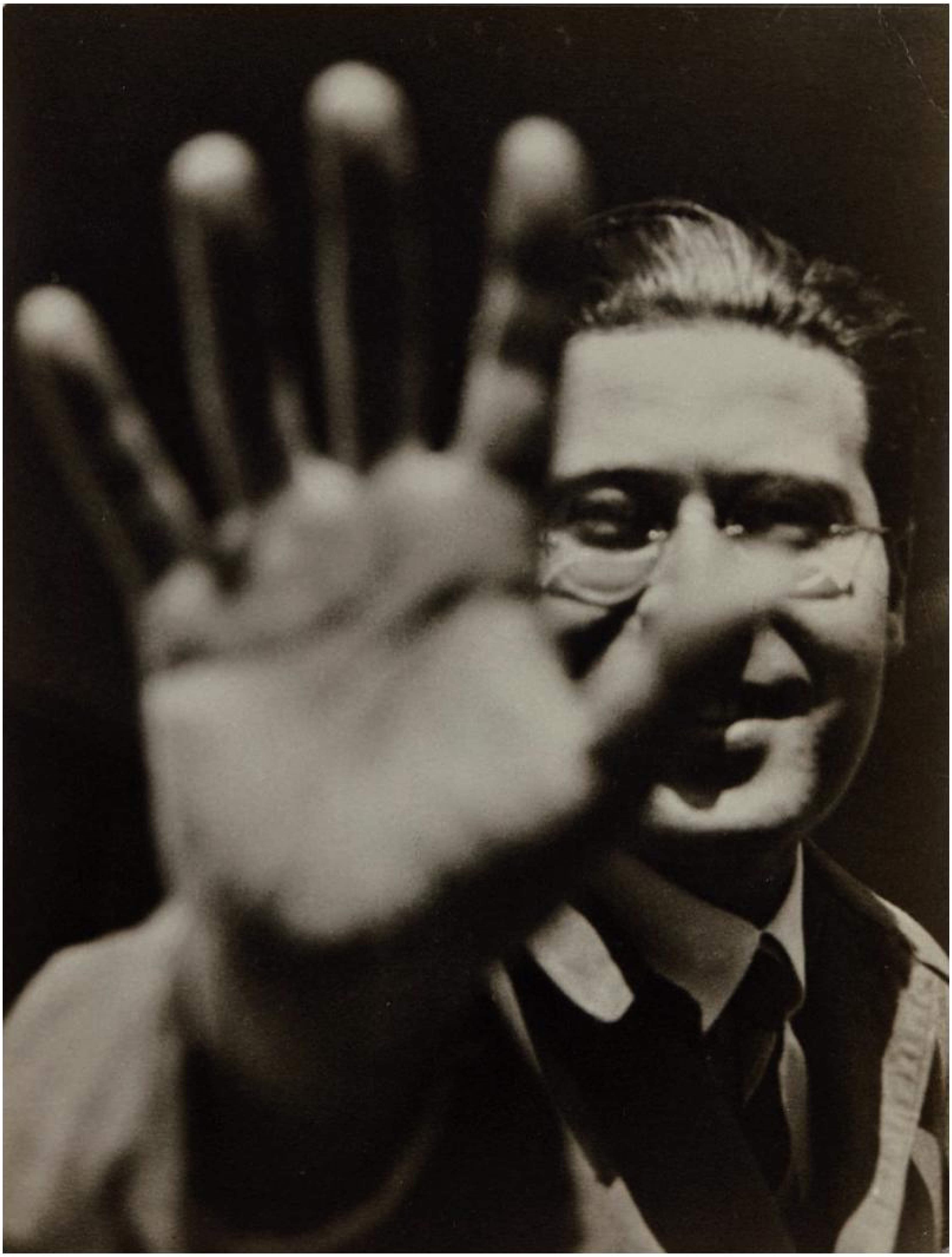


21. François Kollar 1904-1979

View from the Transporter Bridge, Marseille, 1930s
Gelatin silver print.
11 x 8⅝ in. (27.9 x 21.9 cm)
'11 bis Rue Chardin' studio credit and reproduction stamps on the verso.

Estimate
$8,000-12,000

Provenance
Collection Christian Bouqueret
Prakapas Gallery, Bronxville, New York, 2000



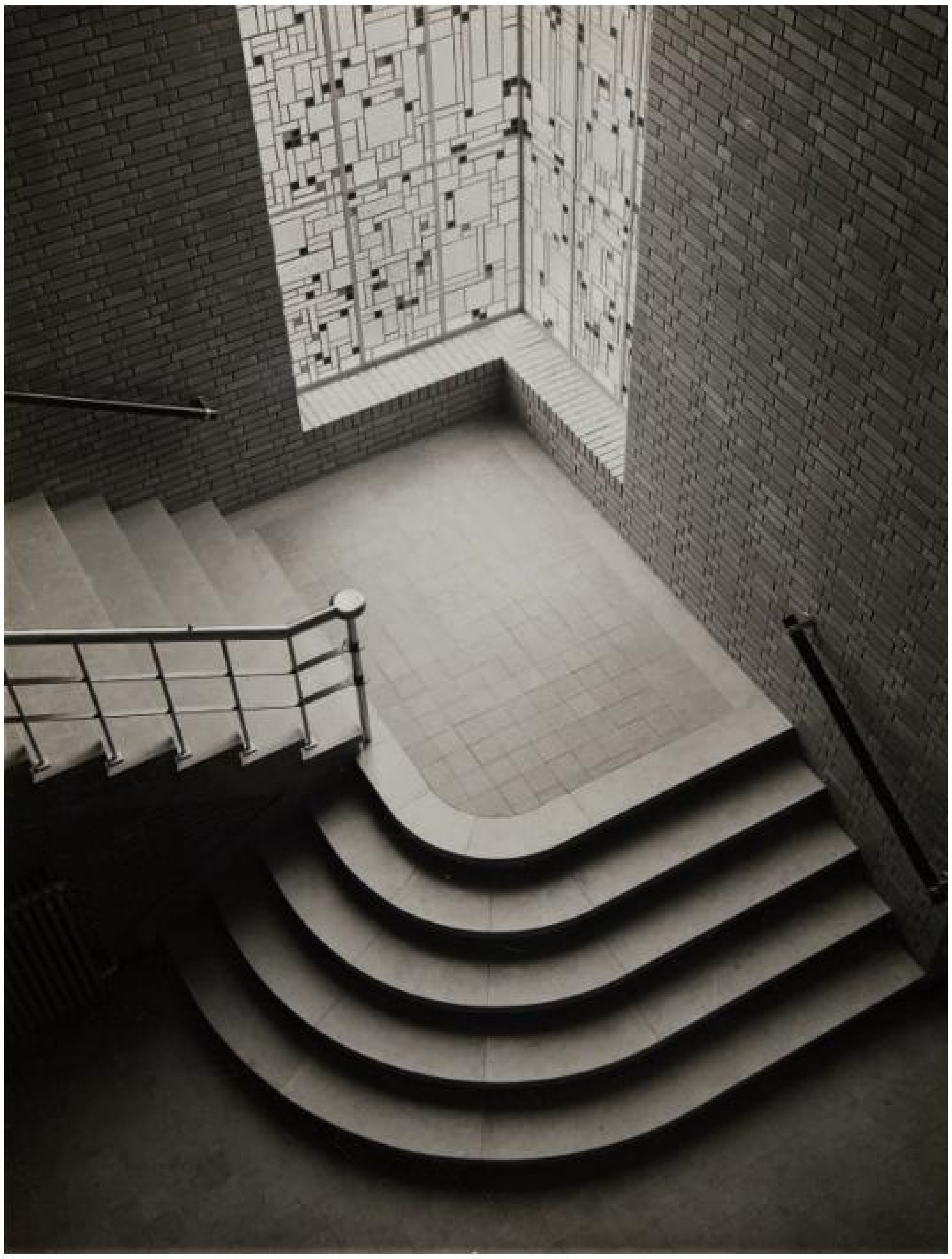
22. László Moholy-Nagy 1895-1946

Self-Portrait, 1925
Gelatin silver print.
9⅛ x 7 in. (23.2 x 17.8 cm)
Red 'moholy-nagy' credit and 'World Press Features Ltd.' stamps on the verso.

Estimate
$30,000-50,000

Provenance
Collection of William Larson, Chicago
Charles Isaacs Photographs, Inc., New York, 1994

Literature
Rice and Steadman, *Photographs of Moholy-Nagy from the Collection of William Larson*, front and back cover, p. 56, variant cropping
Witkovsky, Eliel and Vail, *Moholy-Nagy: Future Present*, pp. 60, 213
The Museum of Modern Art, *Object:Photo. Modern Photographs: The Thomas Walther Collection*, pl. 196, variant cropping

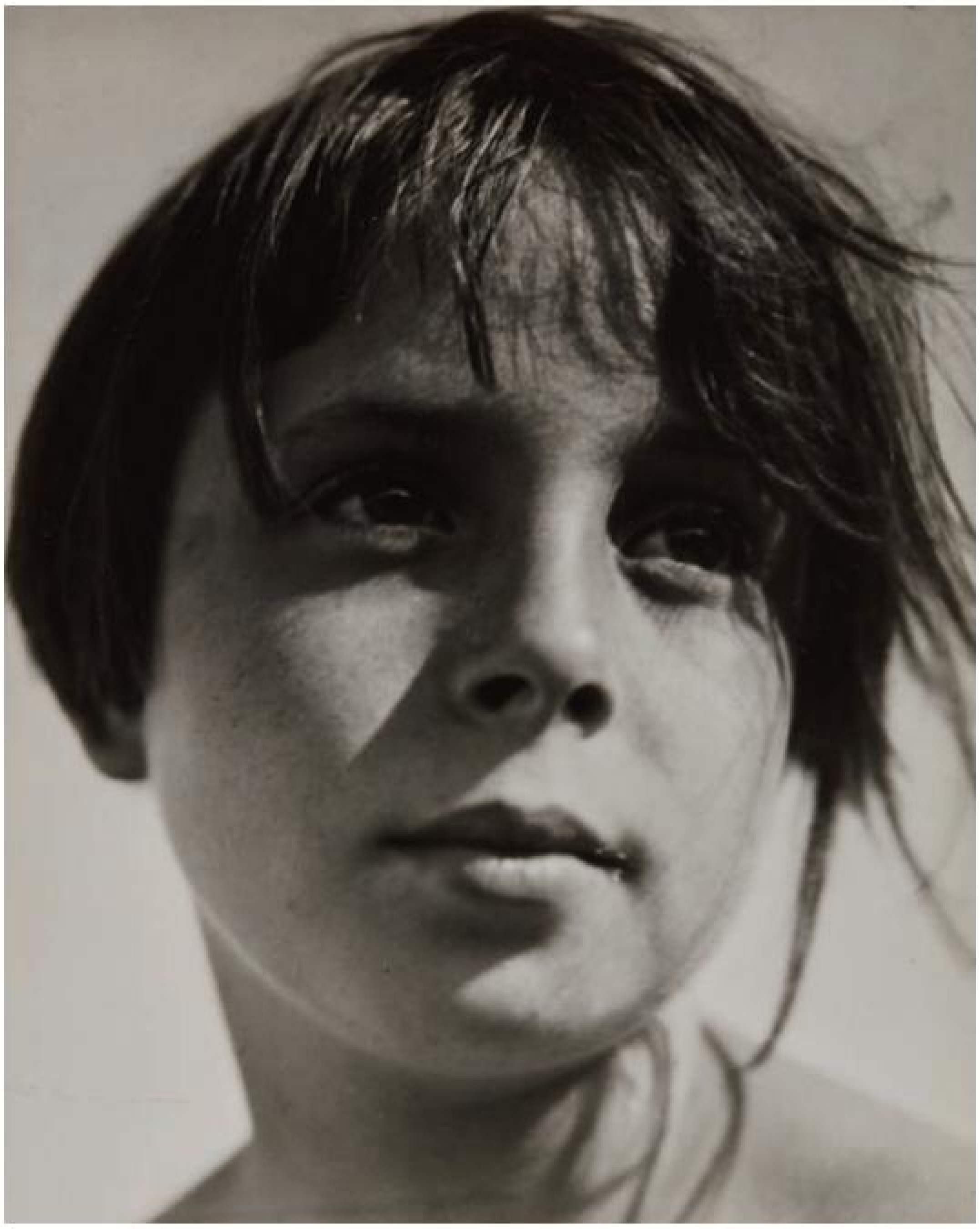


23. Werner Mantz 1901-1983

Rijks H.B.S. Willem II Gebäude, Tilburg, 1932-1934
Gelatin silver print.
8¾ x 6⅝ in. (22.2 x 16.8 cm)
Titled in pencil and 'Karl Mergenbaum' copyright credit stamp on the verso.

Estimate
$10,000-15,000

Provenance
Christie's, New York, 9 October 1997, lot 258

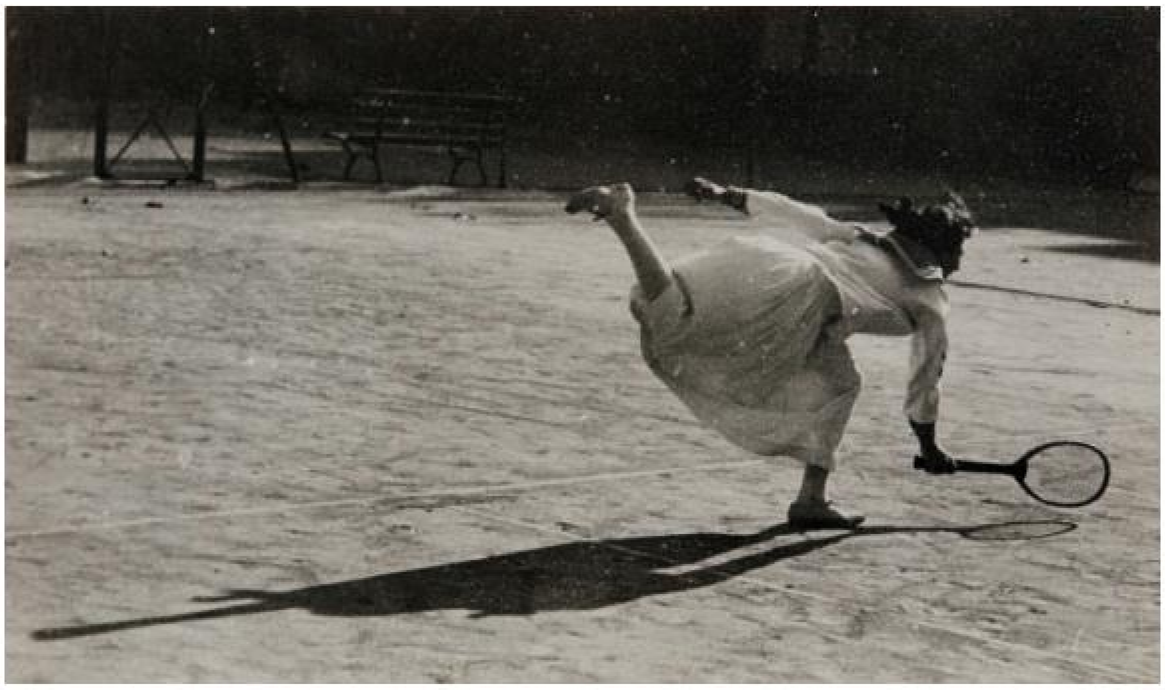


24. Aenne Biermann 1898-1933

Helga 9 1/2 Jahre alt (Helga 9 1/2 years old), 1930
Gelatin silver print.
8¾ x 7 in. (22.2 x 17.8 cm)
Titled, numbered in pencil and credit stamp on the verso.

Estimate
$8,000-12,000

Provenance
Corkin Gallery, Toronto, 1996



Actual size

25. Jacques-Henri Lartigue 1894-1986

Suzanne Lenglen, 1915
Gelatin silver print.
2⅝ x 4½ in. (6.7 x 11.4 cm)
Credit reproduction limitation stamp and dated in an unidentified hand in pencil on the verso.

Estimate
$7,000-9,000

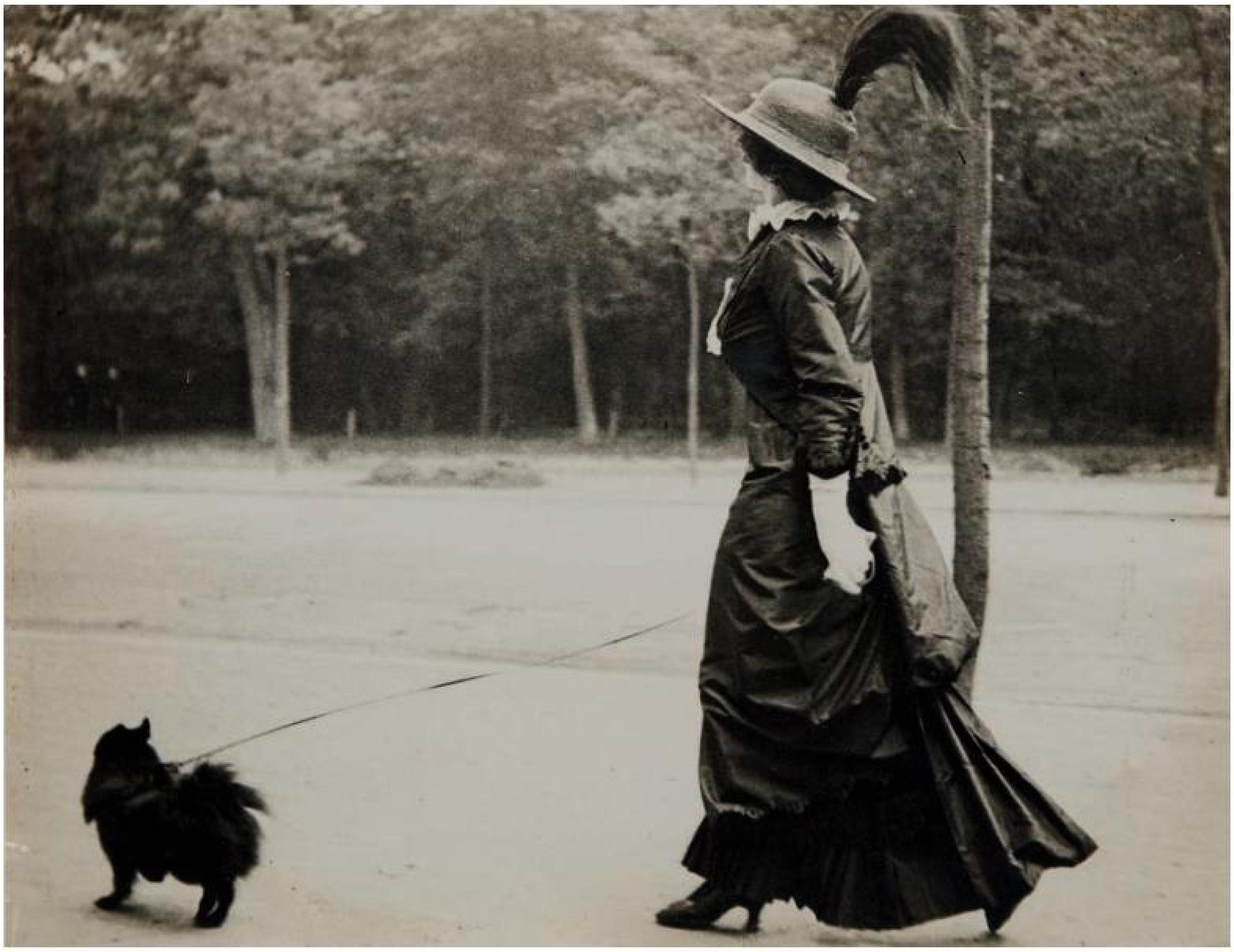
Provenance
Collection of Madame Florette Lartigue, Paris, 1997

26. Jacques-Henri Lartigue 1894-1986

Avenue des Acacias, Paris, 1912
Gelatin silver print.
4¾ x 6 in. (12.1 x 15.2 cm)
Credit reproduction limitation stamp, artist's sun insignia in ink, titled and dated in unidentified hands in pencil and ink on the verso.

Estimate
$7,000-9,000

Provenance
Collection of Madame Florette Lartigue, Paris, 1997



Actual size

27. Eugène Atget 1857-1927

Rue Mouffetard, 1925
Printing-out-paper print.
6⅞ x 8¾ in. (17.5 x 22.2 cm)
Titled, numbered '94' in pencil and 'Rue Campagne-Première' studio stamp annotated '17 bis' in pencil on the verso.

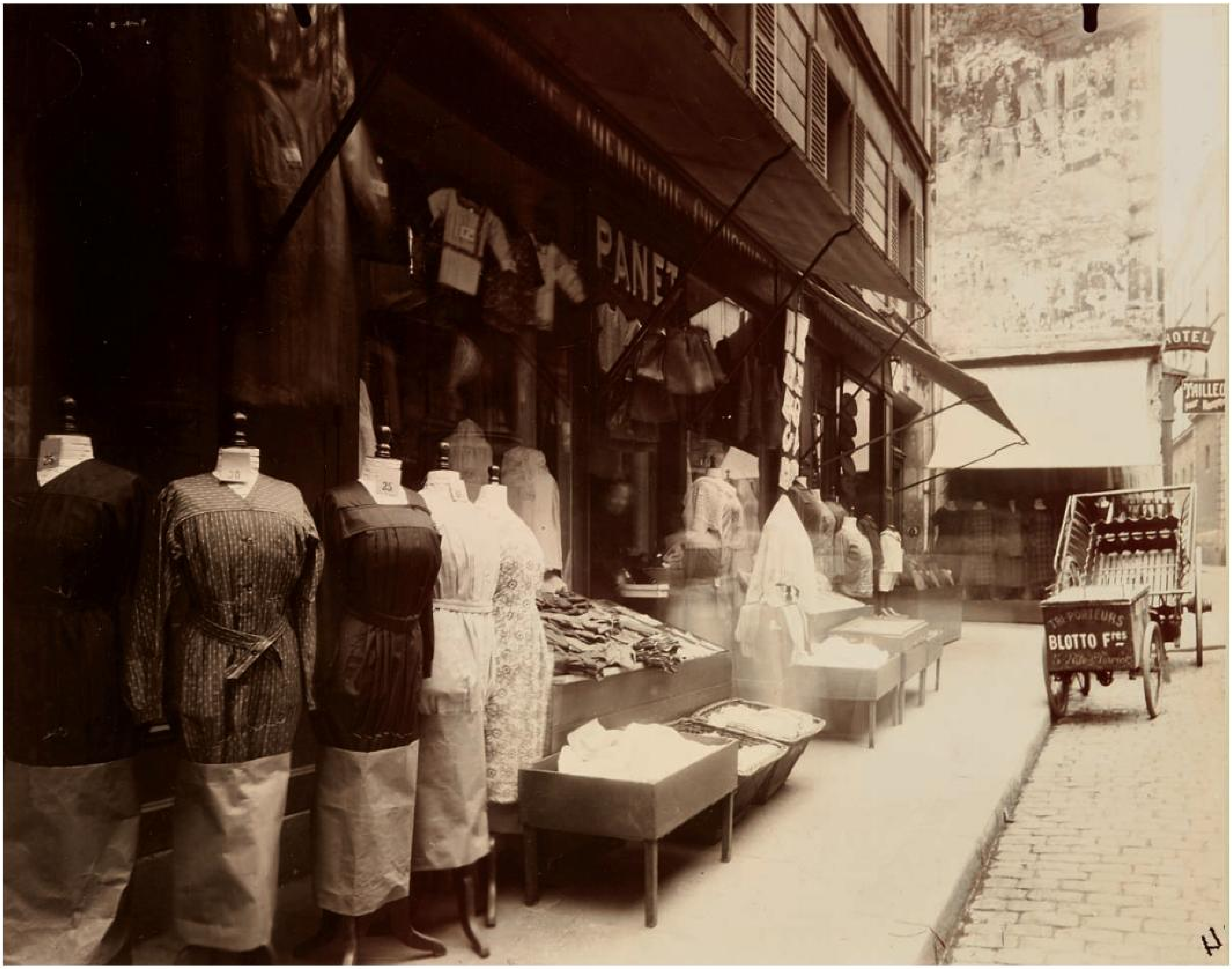
Estimate
$80,000-120,000

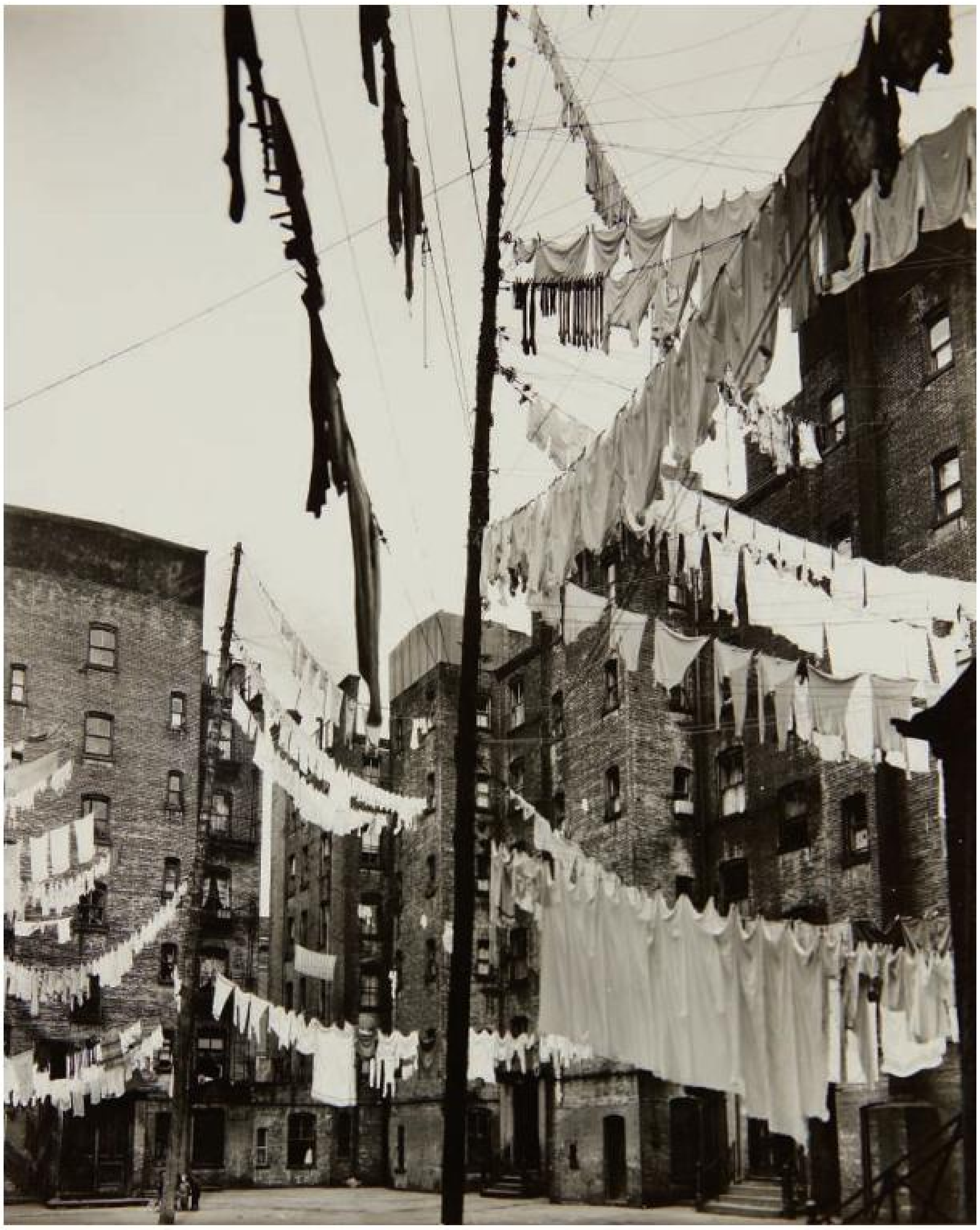
Provenance
Daniel Wolf, Inc., New York
Collection of Dr. David J. Weber
Christie's, New York, 8 April 1998, lot 220

Eugène Atget documented the city of Paris with an objective clarity that remained consistent throughout his career. His work was a continuation of, and an expansion upon, Charles Marville's earlier survey of the city. But unlike Marville, who was commissioned by the city, Atget undertook this project on his own, his only stated objective being to create "*documents pour artistes.*" Atget's work extended well into the twentieth century, and *Rue Mouffetard*, taken in 1925, portrays a distinctly modern street scene. With its lighted shop signs, delivery carts, and clothing displays, this photograph is exemplary of Atget's unique ability to document a specific place and time. Yet, the photograph's headless mannequins, garments that seem to float above the shop entrance, and ghostly blurred trails of passing shoppers are examples of the elements that made Atget so appealing to the Surrealists, who found in his work evidence of the ineffable strangeness of everyday life.

From his studio on the Rue Campagne-Première, Atget sold his photographs inexpensively to the few who would buy them. Among the few was his neighbor, Man Ray, who befriended the older photographer and arranged for his images to be reproduced in the journal *La Révolution Surréaliste* in 1927. Atget's work was essentially unknown at the time, and it is one of the ironies of photographic history that this photographer, whose work was firmly rooted in the succinct documentation of the visible world, would be embraced and promoted by the dream-obsessed Surrealists. The Surrealist writer and artist Albert Valentin wrote that Atget's photographs opened "the way to that extraordinary cerebral landscape which has compelled our attention and which maintains an equilibrium between fact and dream" ('Eugène Atget, 1856-1927,' *Variétés*, December 1928, pp. 403-7).

It was through Man Ray that Atget was introduced to the photographer Berenice Abbott, who worked at the time as Man Ray's darkroom assistant, and to the pioneering gallerist and champion of the Surrealists, Julien Levy. After Atget's death, it was Abbott and Levy who purchased the thousands of photographs and glass negatives left in his apartment, saving the work from likely destruction. Levy devotes a chapter to Atget in his *Memoir of an Art Gallery* (New York, 1977), one of the few first-person accounts of this prolific but reclusive figure. Levy wrote: "He told me he was simply preserving carefully the vanishing world that he loved, and keeping an archive of important classified documents. He was a remarkably simple man, extremely modest. In truth, he was unaware of his achievement. He left 10,000 photographs in hundreds of series, but each individual picture was an essential pearl in the string that was his Paris. And he was making a new statement with every picture, transcending the document and creating poetry that outlived his Paris and will outlive us all."


PANET
HOTEL
PORTEURS
BLOTTO Fres



28. Berenice Abbott 1898-1991

Court of the First Model Tenement, New York, 1936
Gelatin silver print.
9⅜ x 7½ in. (23.8 x 19.1 cm)
Signed in pencil on the mount.

Estimate
$5,000-7,000

Provenance
Lee Gallery, Winchester, Massachusetts, 1995

Literature
McCausland, *New York in the Thirties: As Photographed by Berenice Abbott*, pl. 75
O'Neal, *Berenice Abbott: American Photographer*, pl. 44
Yochelson, *Berenice Abbott: Changing New York*, p. 270

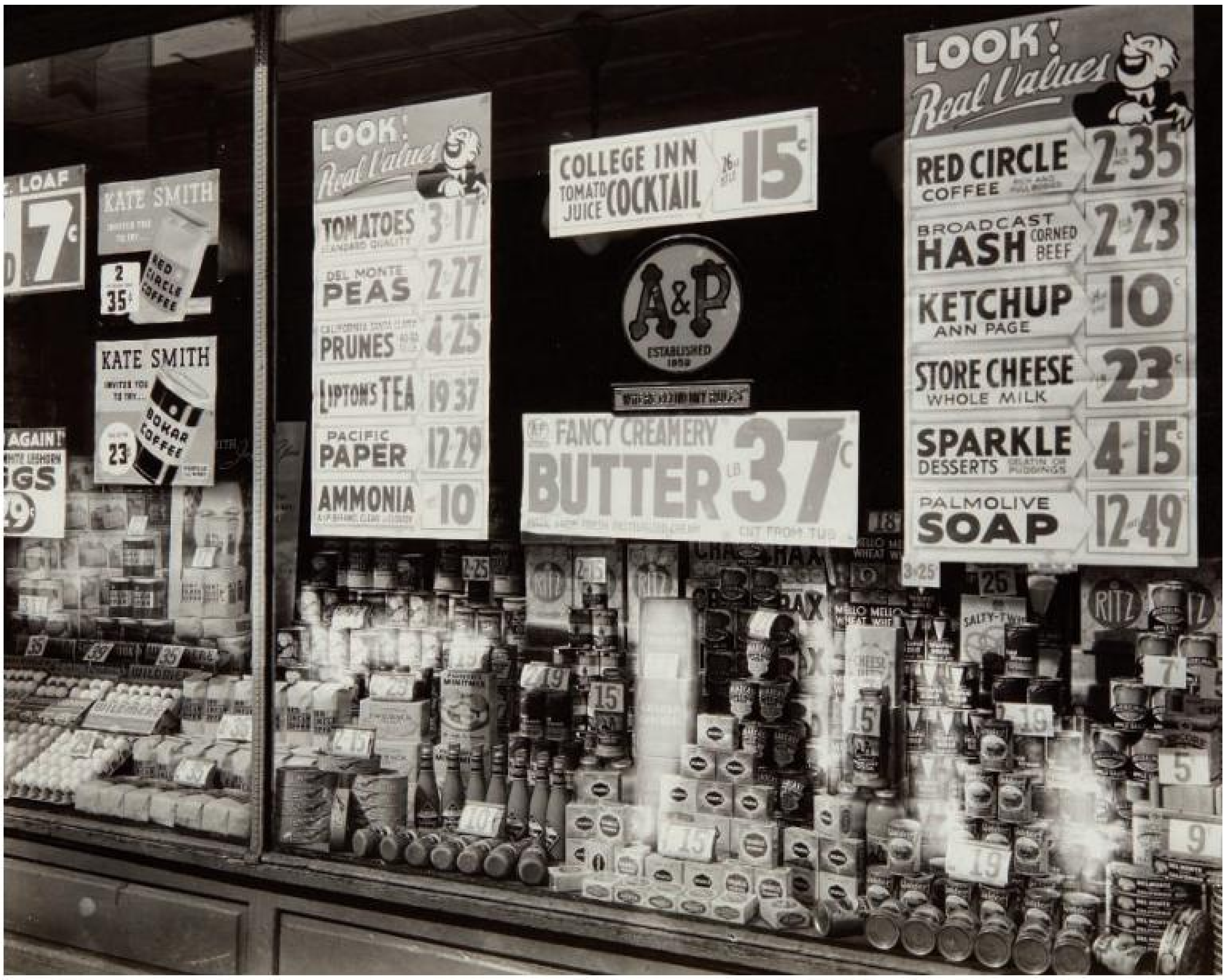
29. Berenice Abbott 1898-1991

A & P, Great Atlantic and Pacific Tea Company, New York, 1936
Gelatin silver print, printed later.
7⅝ x 9⅝ in. (19.4 x 24.4 cm)
Signed in pencil and '50 Commerce St.' studio credit stamp on the verso.

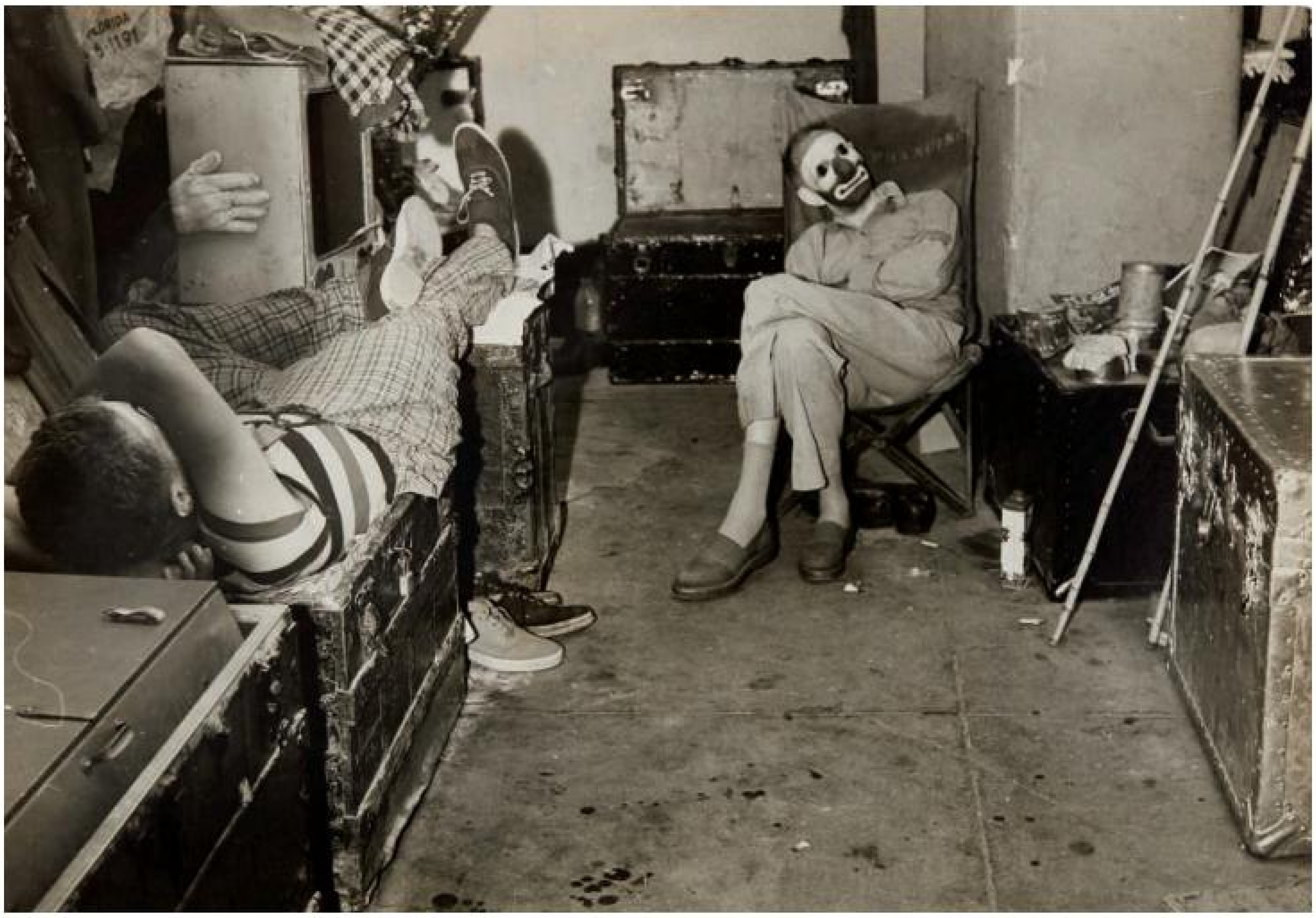
Estimate
$4,000-6,000

Provenance
Christie's, New York, 23 April 1996, lot 168

Literature
Yochelson, *Berenice Abbott: Changing New York*, p. 236



KATE SMITH
LOOK! Real Values
TOMATOES 3 17
DEL MONTE PEAS 2 27
PRUNES 4 25
LIPTON'S TEA 19 37
PACIFIC PAPER 12 29
AMMONIA 10
COLLEGE INN TOMATO JUICE COCKTAIL 15¢
A&P
ESTABLISHED 1859
FANCY CREAMERY BUTTER LB. 37¢
CUT FROM TUB
LOOK! Real Values
RED CIRCLE COFFEE 2 35
BROADCAST HASH CORNED BEEF 2 23
KETCHUP ANN PAGE 10
STORE CHEESE WHOLE MILK 23¢
SPARKLE DESSERTS 4 15
PALMOLIVE SOAP 12 49
RITZ



30. Weegee (Arthur Fellig) 1899-1968

Dressing room behind the circus ring, Ringling Brothers and Barnum & Bailey Circus, 1944
Gelatin silver print.
9 x 13 in. (22.9 x 33 cm)
Collection credit stamp on the verso. Signed and titled 'Circus' in pencil on two trimmed sections of the original mount accompanying the work.

Estimate
$7,000-9,000

Provenance
Collection of Suzanne and Hugh Johnston Phillips, New York, *A Sale of Photographs by Weegee*, 31 January 2000, lot 84

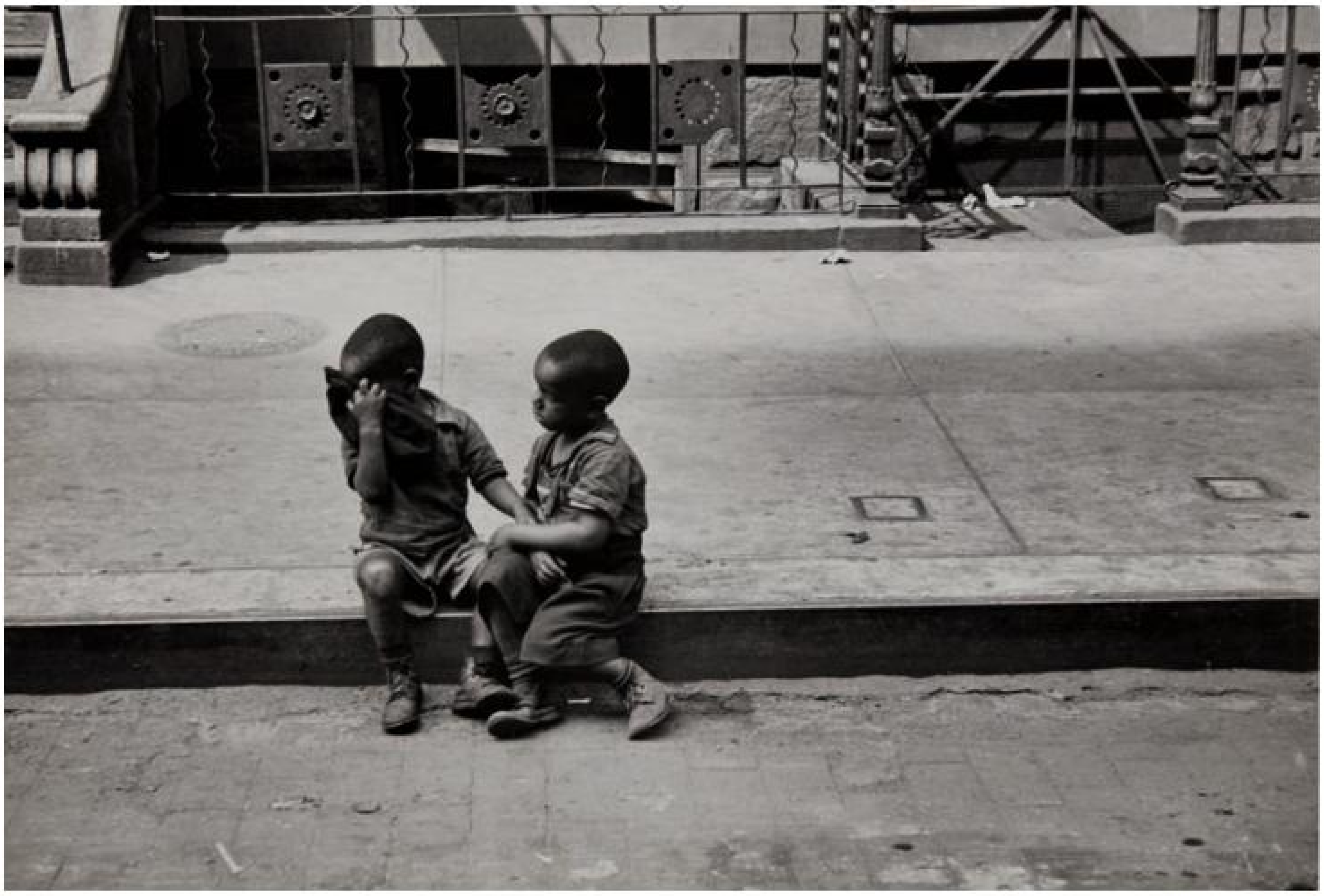
31. Helen Levitt 1913-2009

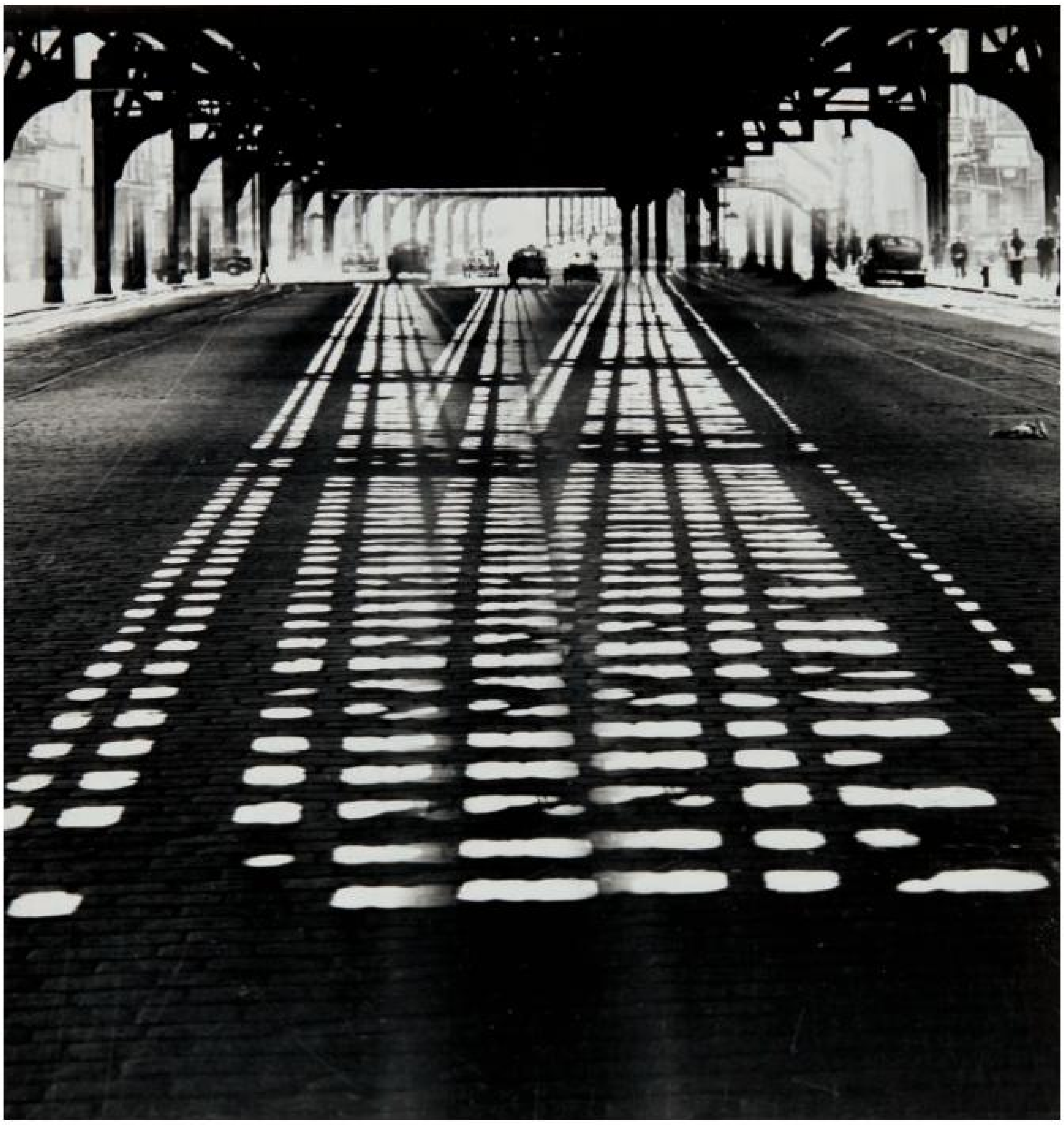
New York (Children on curb), circa 1939
Gelatin silver print, printed late 1950s.
9¼ x 13½ in. (23.5 x 34.3 cm)
Signed, titled 'N.Y.C.,' dated and annotated 'Rare-from late 50s' in pencil on the verso.

Estimate
$6,000-8,000

Provenance
Laurence Miller Gallery, New York, 1995

Literature
powerHouse Books, *Helen Levitt: Crosstown*, p. 71
San Francisco Museum of Modern Art, *Helen Levitt*, p. 42





32. **Weegee (Arthur Fellig)** 1899-1968

Under the Third Avenue El, 1943-1945
Gelatin silver print.
8⅛ x 7⅝ in. (20.6 x 19.4 cm)
'Photo-Representatives' credit and circular credit stamps on the verso.

Estimate
$5,000-7,000

Provenance
Galerie Berinson, Berlin, 1998

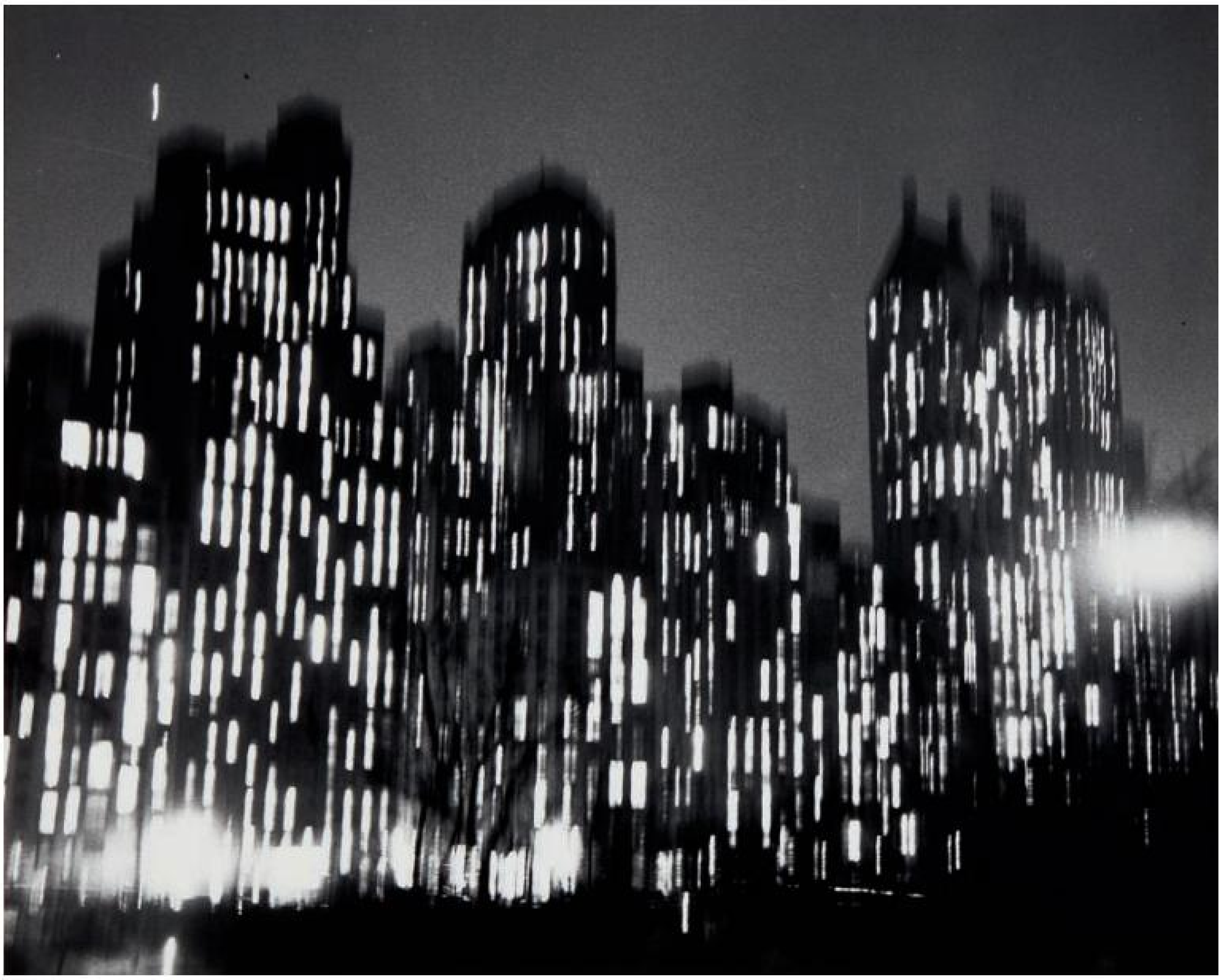
33. **Ted Croner** 1922-2005

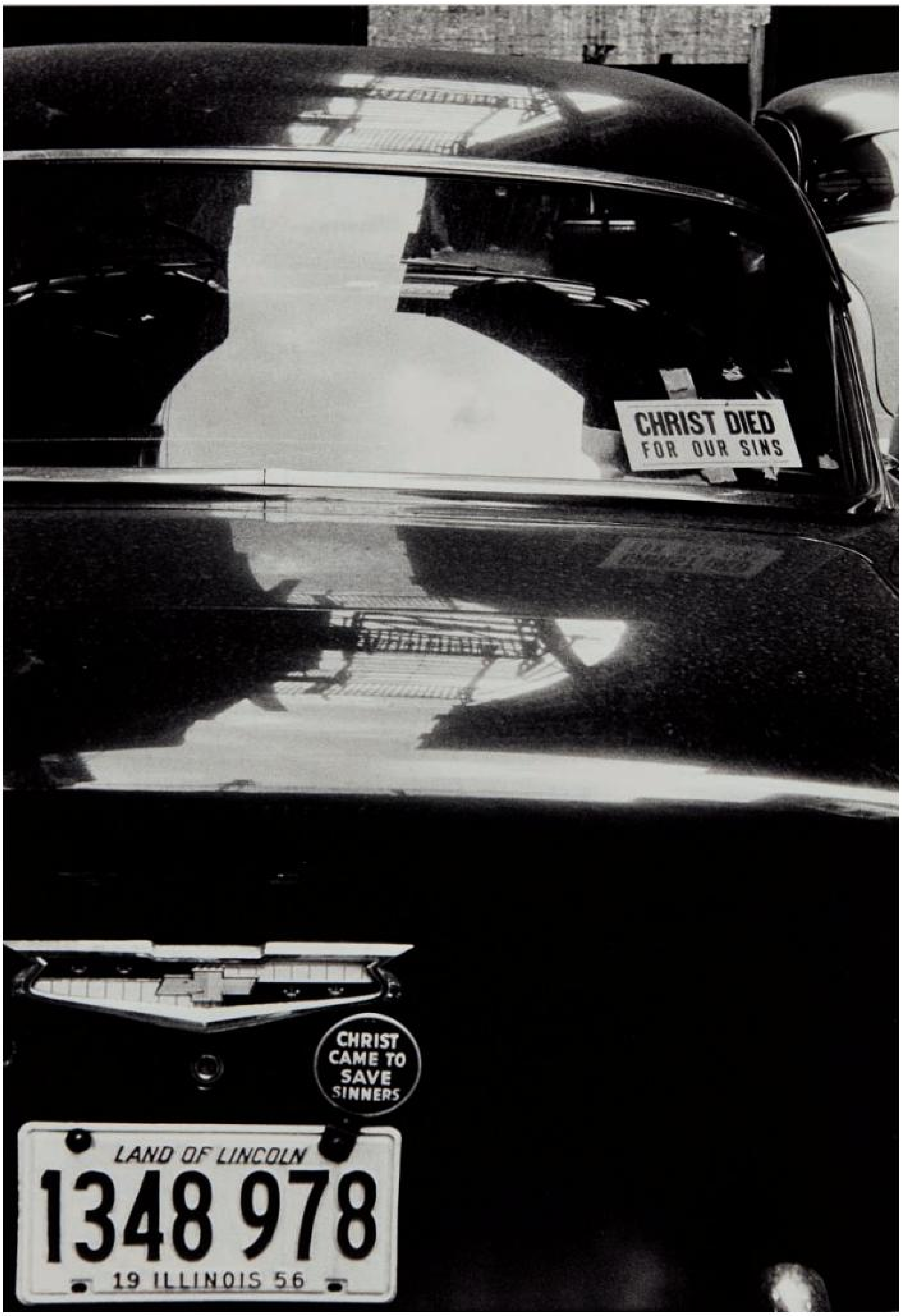
Central Park South, New York, 1948
Gelatin silver print, printed later.
15½ x 19¼ in. (39.4 x 48.9 cm)
Signed in pencil on the verso.

Estimate
$2,500-3,500

Provenance
Howard Greenberg Gallery, New York, 1999

Literature
Livingston, *The New York School: Photographs 1936-1963*, cover, p. 257
Meister, *Picturing New York: Photographs from The Museum of Modern Art*, p. 67




CHRIST DIED
FOR OUR SINS
CHRIST CAME TO SAVE SINNERS
LAND OF LINCOLN
1348 978
19 ILLINOIS 56

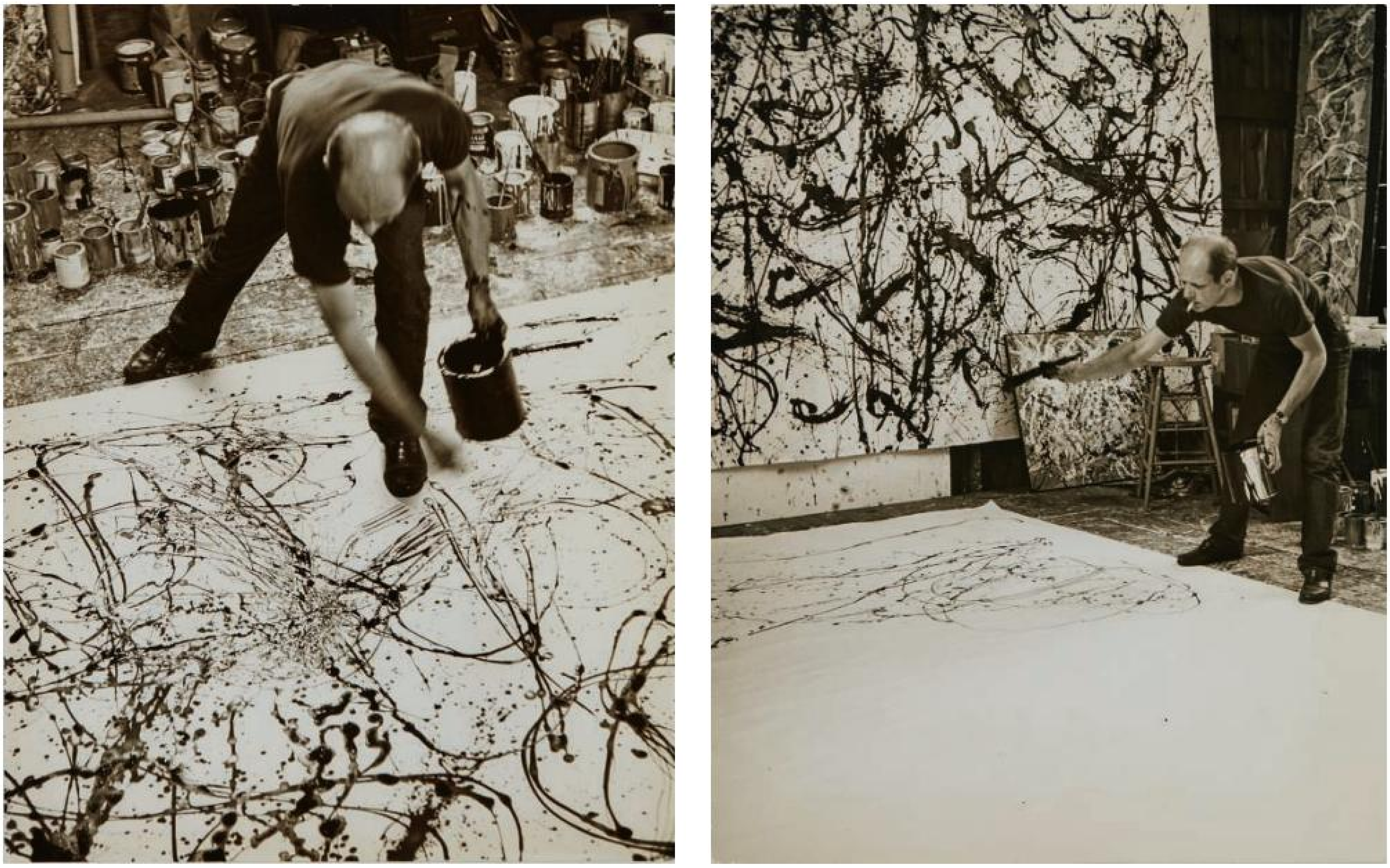
34. Robert Frank b. 1924

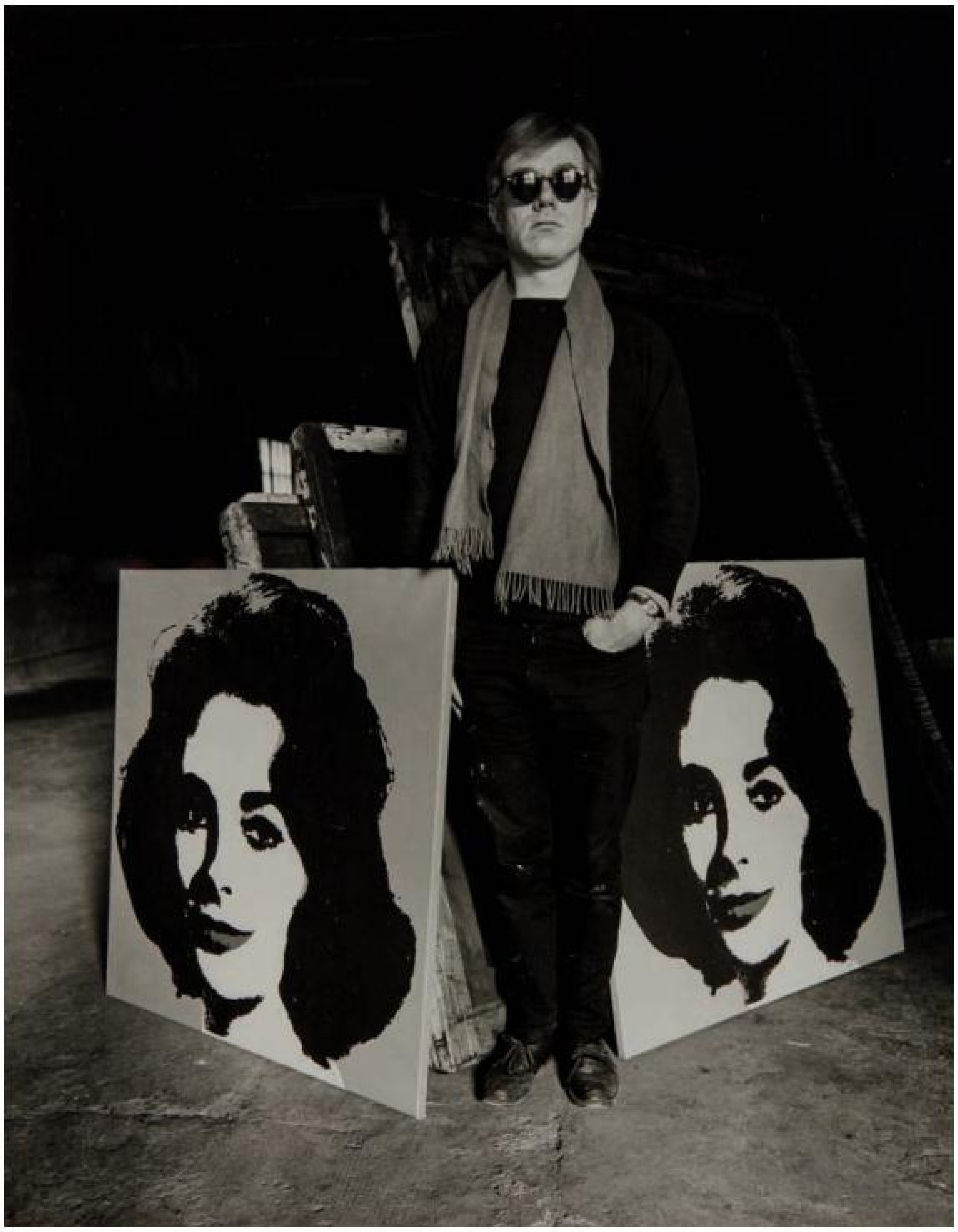
Chicago, 1956
Gelatin silver print, printed circa 1977.
14⅛ x 9¾ in. (35.9 x 24.8 cm)
Signed in ink in the margin; 'The Metropolitan Museum of Art' circular collection stamp on the verso.

Estimate
$25,000-35,000

Provenance
Pace/MacGill Gallery, New York
Acquired by The Metropolitan Museum of Art, 1986
Sotheby's, New York, *Important Photographs from The Metropolitan Museum of Art, Including Works from the Gilman Paper Company Collection*, 15 February 2006, lot 106

Literature
The Americans, no. 79
Greenough, *Looking In: Robert Frank's The Americans*, pp. 305, 482, contact no. 79
Galassi, *Robert Frank: In America*, p. 152
Green, *American Photography: A Critical History, 1945 to the Present*, p. 89





35. Hans Namuth 1915-1990

Selected Images of Jackson Pollock painting, 1950
Two gelatin silver prints.
Each 13⅞ x 11 in. (35.2 x 27.9 cm)
Each titled, annotated in unidentified hands in ink, various credit, 'Agence Rapho' and 'Document Original' stamps on the verso.

Estimate
$10,000-15,000

Provenance
Artcurial: Briest, Le Fur, Poulain, F. Tajan, Paris, 20 November 2006, lots 172-173

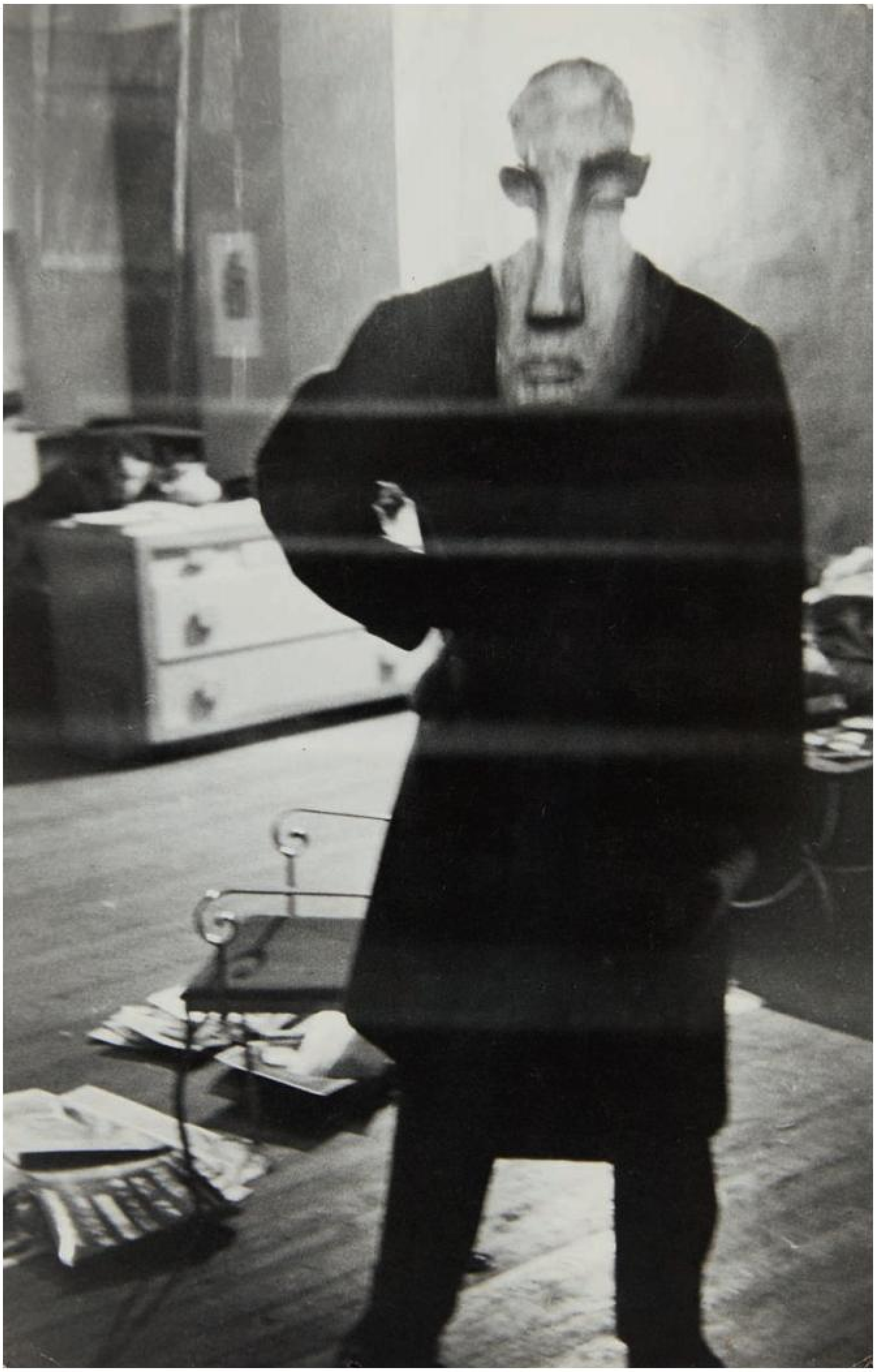
Literature
Varnedoe, *Jackson Pollock*, p. 93

36. Evelyn Hofer 1922-2009

Andy Warhol, New York, 1965
Gelatin silver print, printed 1995.
9½ x 7½ in. (24.1 x 19.1 cm)
Signed, titled and dated in pencil on the verso.

Estimate
$2,000-3,000

Provenance
Witkin Gallery, New York, 1995



37. **Louis Faurer** 1916-2001

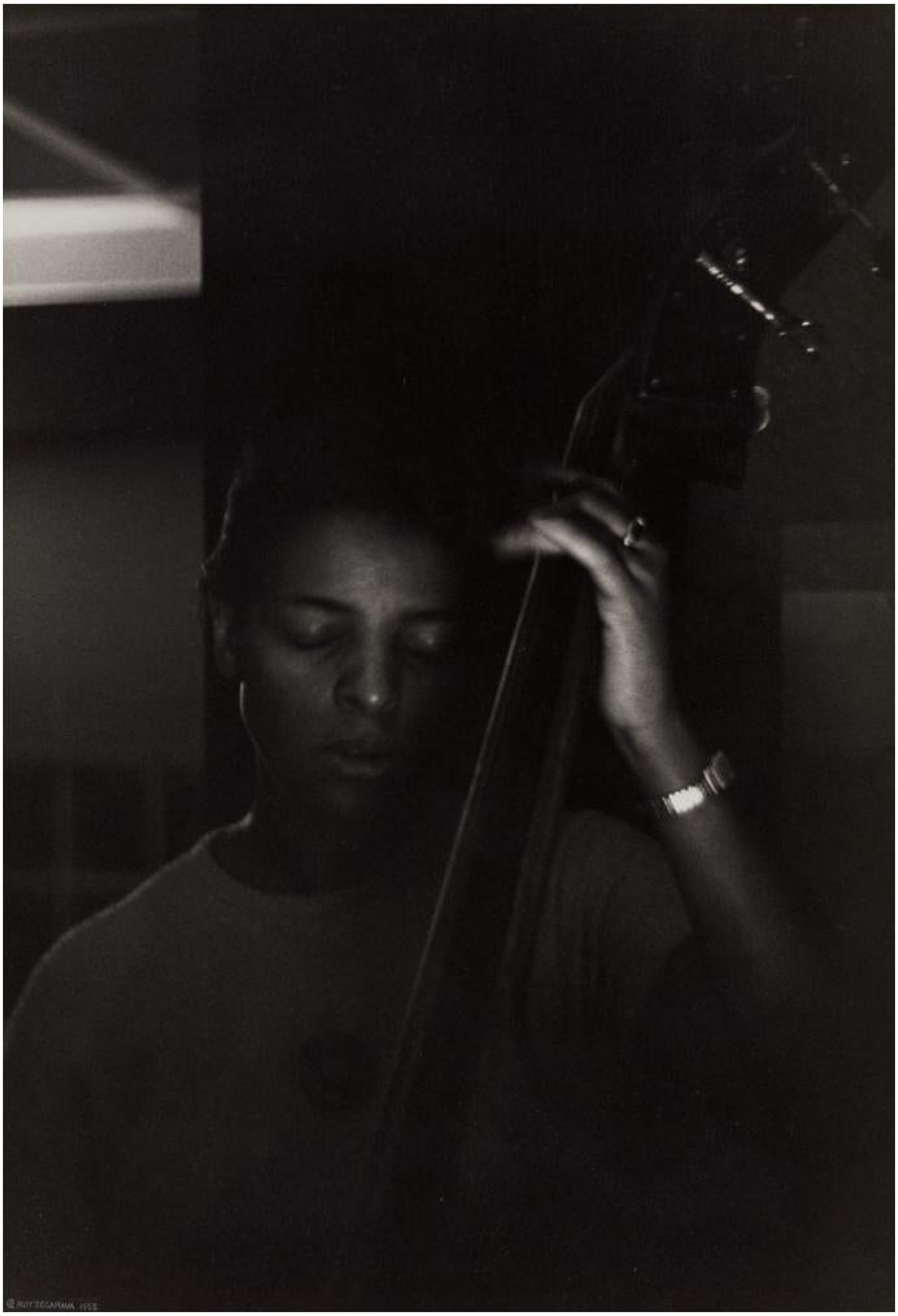
George Barrows in Robert Frank's Loft, New York, 1947-1949
Gelatin silver print.
13½ x 8¾ in. (34.3 x 22.2 cm)
Signed, dated and various printing notations in pencil on the reverse of the flush-mount.

Estimate
$10,000-15,000

Provenance
Deborah Bell Photographs, New York, 1996

Exhibited
Louis Faurer Retrospective, The Museum of Fine Arts, Houston, 13 January-14 April 2002; Addison Gallery of American Art, Andover, MA, 4 May-28 July 2002; Museum of Photographic Arts, San Diego, 11 August-20 October 2002; Art Institute of Chicago, 9 November 2002-26 January 2003; Philadelphia Museum of Art, 14 June-7 September 2003

Literature
Tucker, *Louis Faurer*, p. 101 (this print)



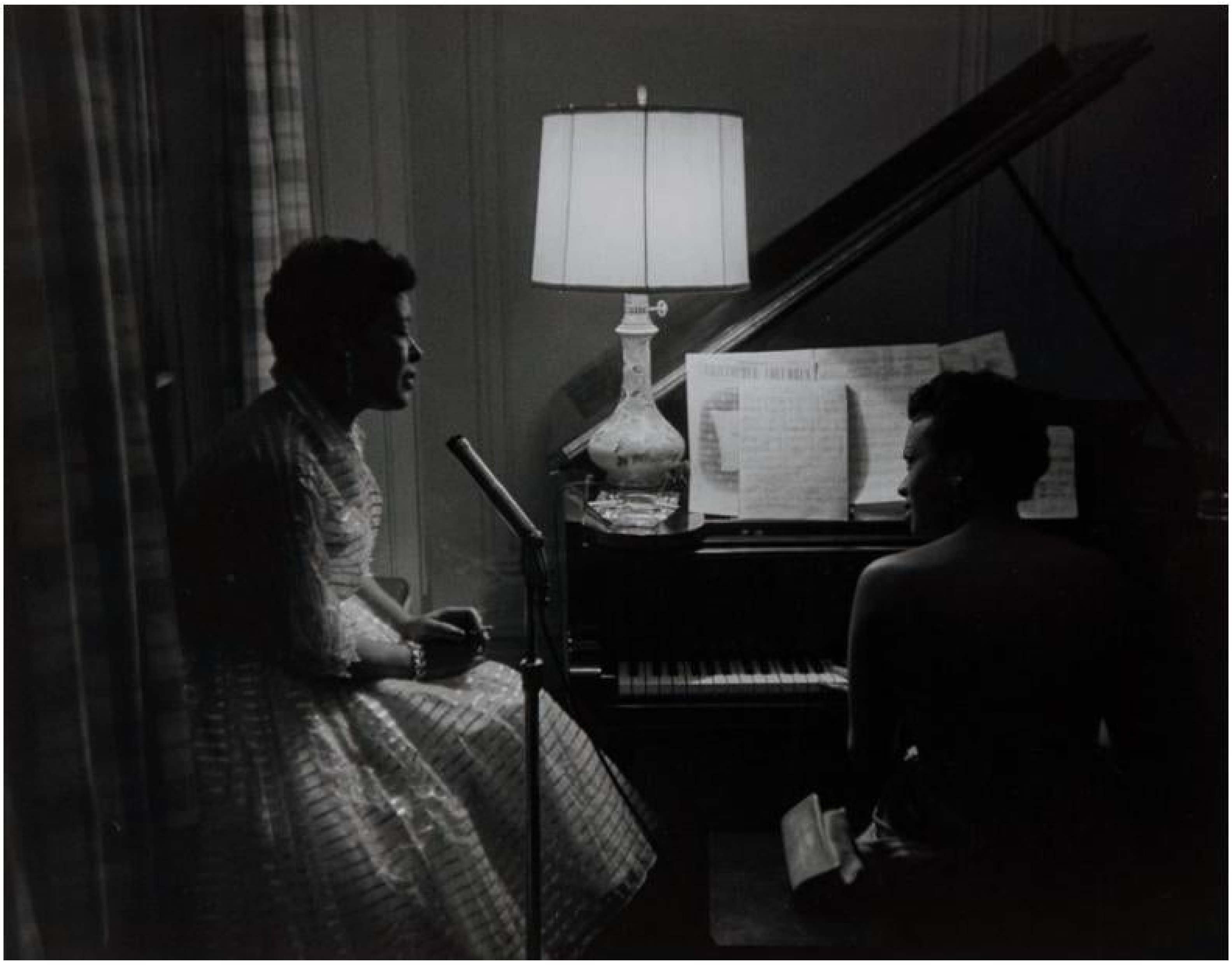
38. Roy DeCarava 1919-2009

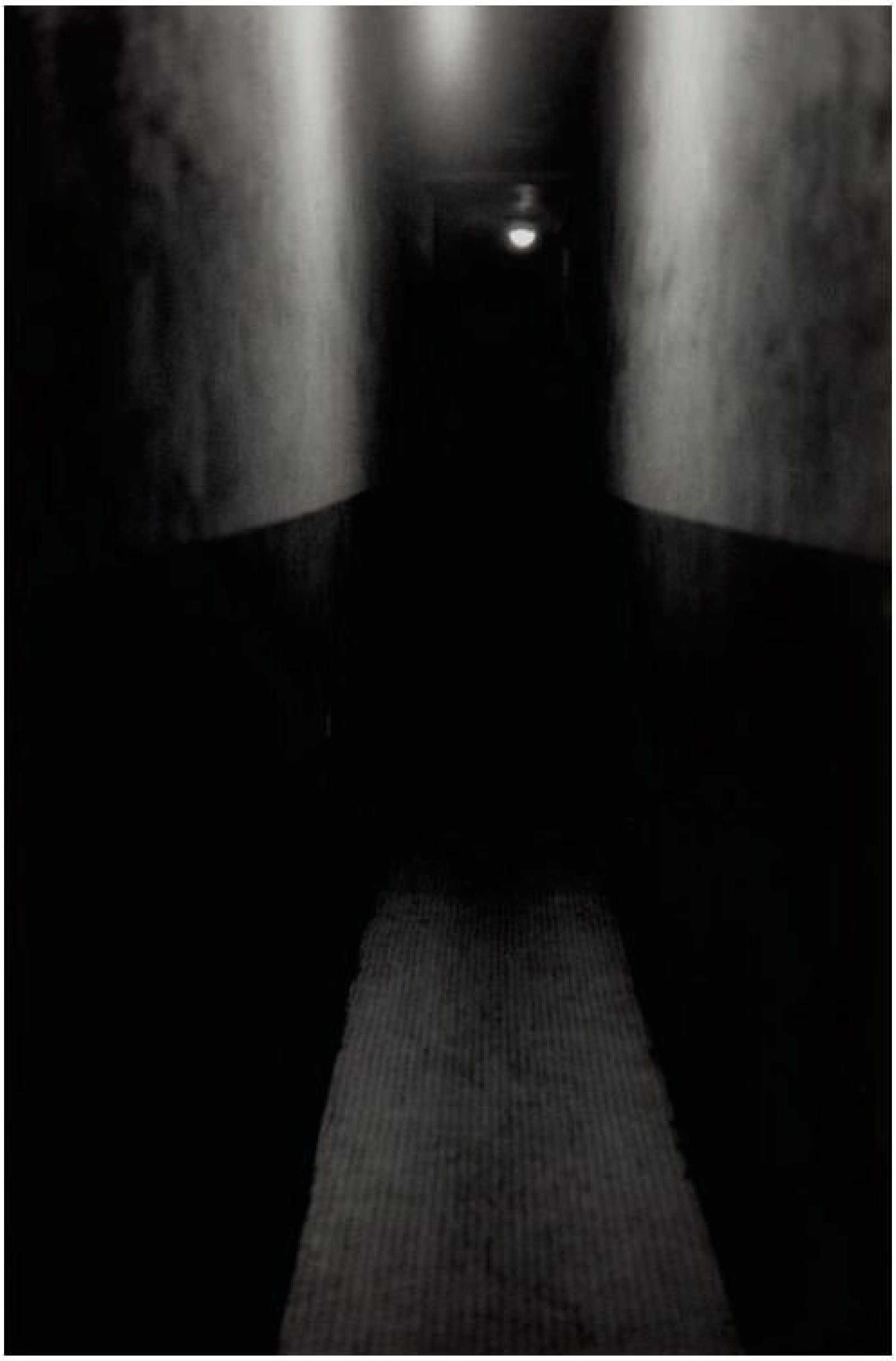
Edna Smith, 1955
Gelatin silver print.
13¼ x 9¼ in. (33.7 x 23.5 cm)
Signed, dated and copyright notation in white ink on the recto; annotated in an unidentified hand in pencil on the reverse of the mount.

Estimate
$10,000-15,000

Provenance
Howard Greenberg Gallery, New York, 1996

Literature
The Museum of Modern Art, *Roy DeCarava: A Retrospective*, p. 107





39. Roy DeCarava 1919-2009

Billie Holiday and Hazel Scott at a Party, 1957
Gelatin silver print, printed later.
10 x 12¾ in. (25.4 x 32.4 cm)
Signed and dated in ink in the margin; title, date, credit and copyright notation in pencil on the verso.

Estimate
$10,000-15,000

Provenance
DeCarava Foundation, New York, 1999

Literature
The Museum of Modern Art, *Roy DeCarava: A Retrospective*, p. 220

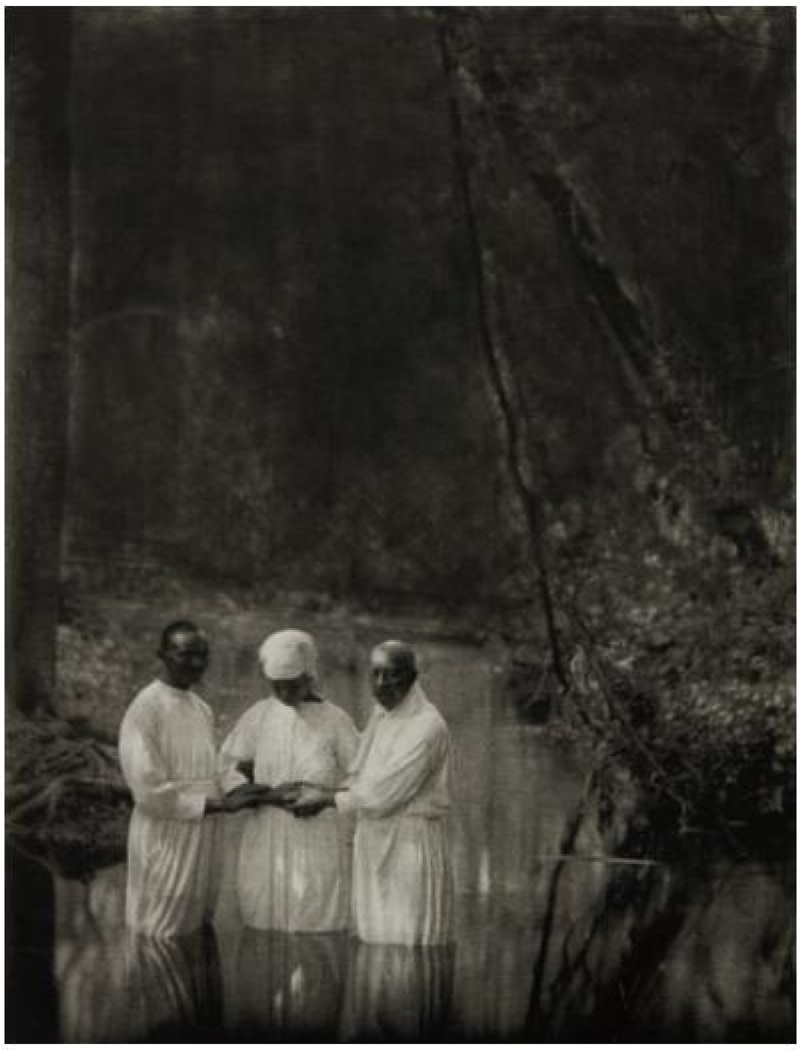
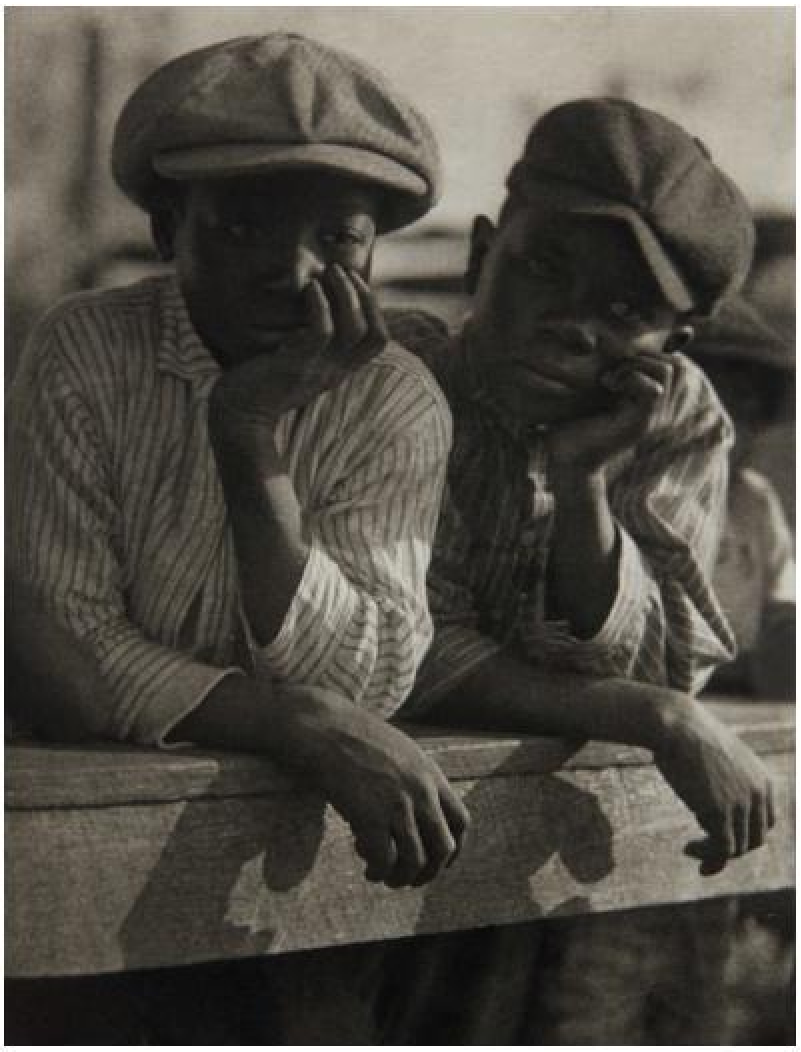
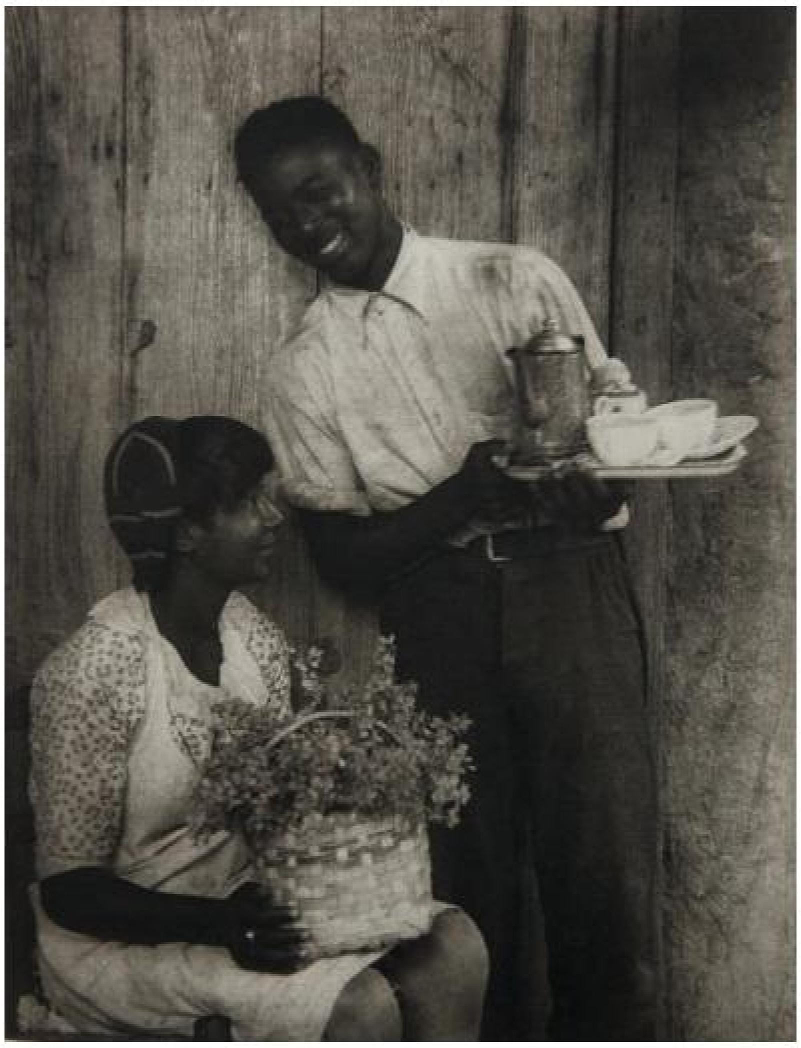
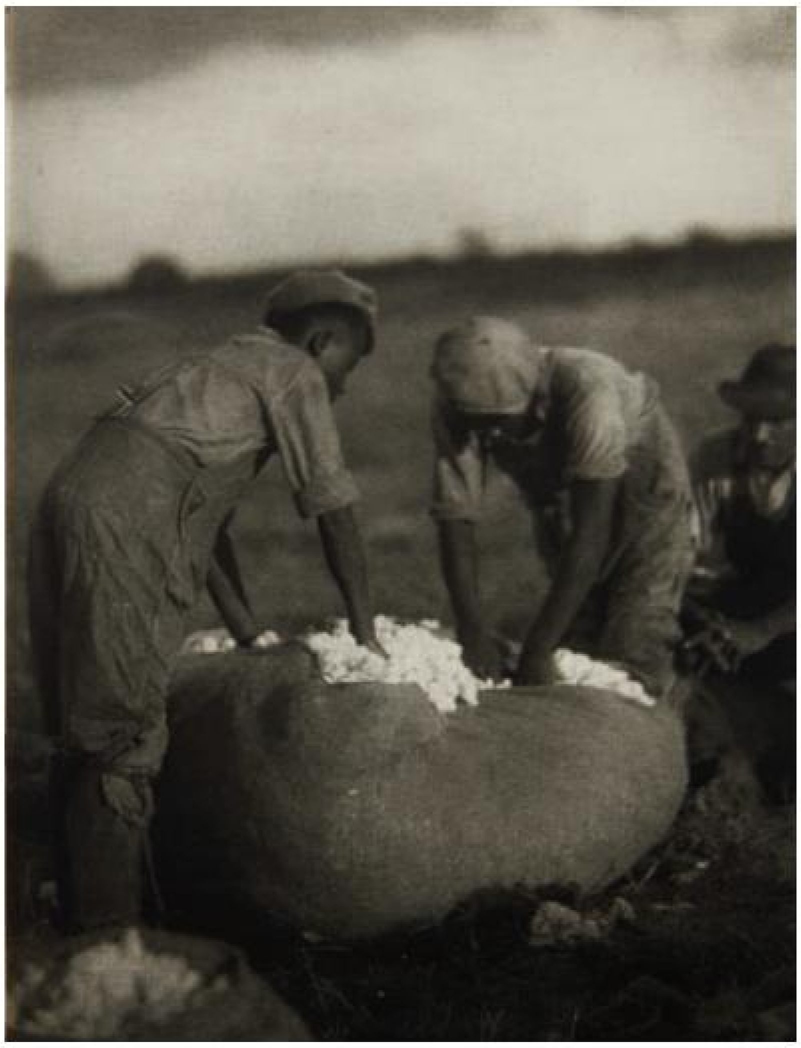
40. Roy DeCarava 1919-2009

Hallway, New York, 1953
Gelatin silver print, printed later.
18½ x 12⅛ in. (47 x 30.8 cm)
Signed in ink in the margin.

Estimate
$8,000-12,000

Provenance
DeCarava Foundation, New York, 1996

Literature
The Museum of Modern Art, *Roy DeCarava: A Retrospective*, p. 105
Davis, *An American Century of Photography*, p. 346

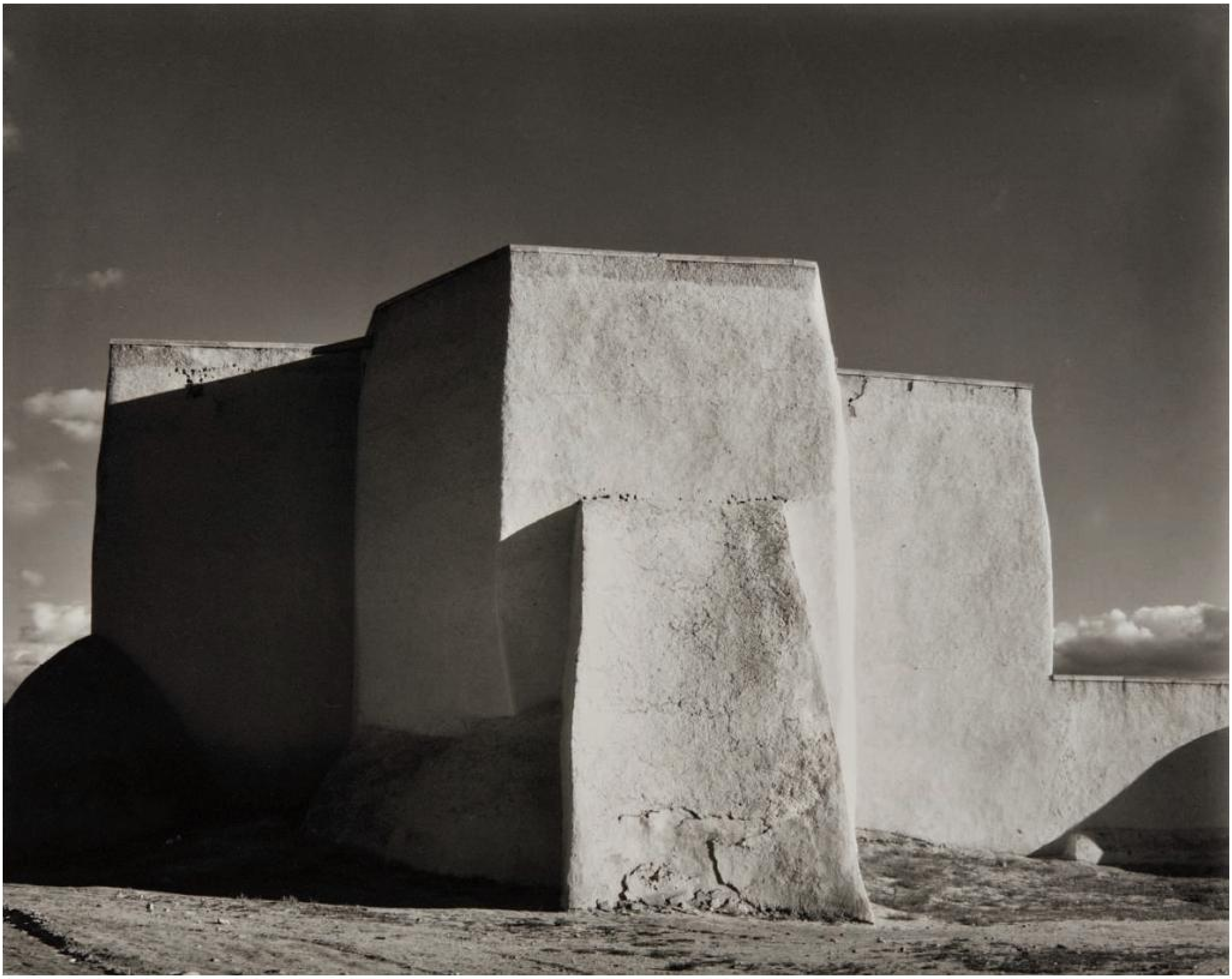





41. Doris Ulmann 1882-1934

Roll, Jordan, Roll
New York: Robert O. Ballou, 1933. Deluxe Edition. Illustrated with ninety hand-pulled photogravures, text by Julia Peterkin. Signed by the artist and Peterkin, numbered 290 in ink on the colophon. Quarto, stamped brown boards with linen spine and tips with gilt title. Number 290 from an edition of 350, of which 327 were offered for sale.
Each approximately 8½ x 6½ in. (21.6 x 16.5 cm)

Estimate
$20,000-30,000

Provenance
Swann Galleries, New York, 11 June 1998, lot 293



42. Laura Gilpin 1891-1979

Ranchos de Taos Church, 1930
Gelatin silver print.
7½ x 9⅜ in. (19.1 x 23.8 cm)
Signed and dated in pencil on the overmat; printed title and date on the artist's label affixed to the reverse of the mount.

Estimate
$8,000-12,000

Provenance
Sotheby's, New York, 5 October 1995, lot 259

43. Margaret Bourke-White 1904-1971

Concrete Trestle, circa 1930
Gelatin silver print.
17¾ x 12¼ in. (45.1 x 31.1 cm)
Calligraphically credited in an unidentified hand in pencil on the mount.

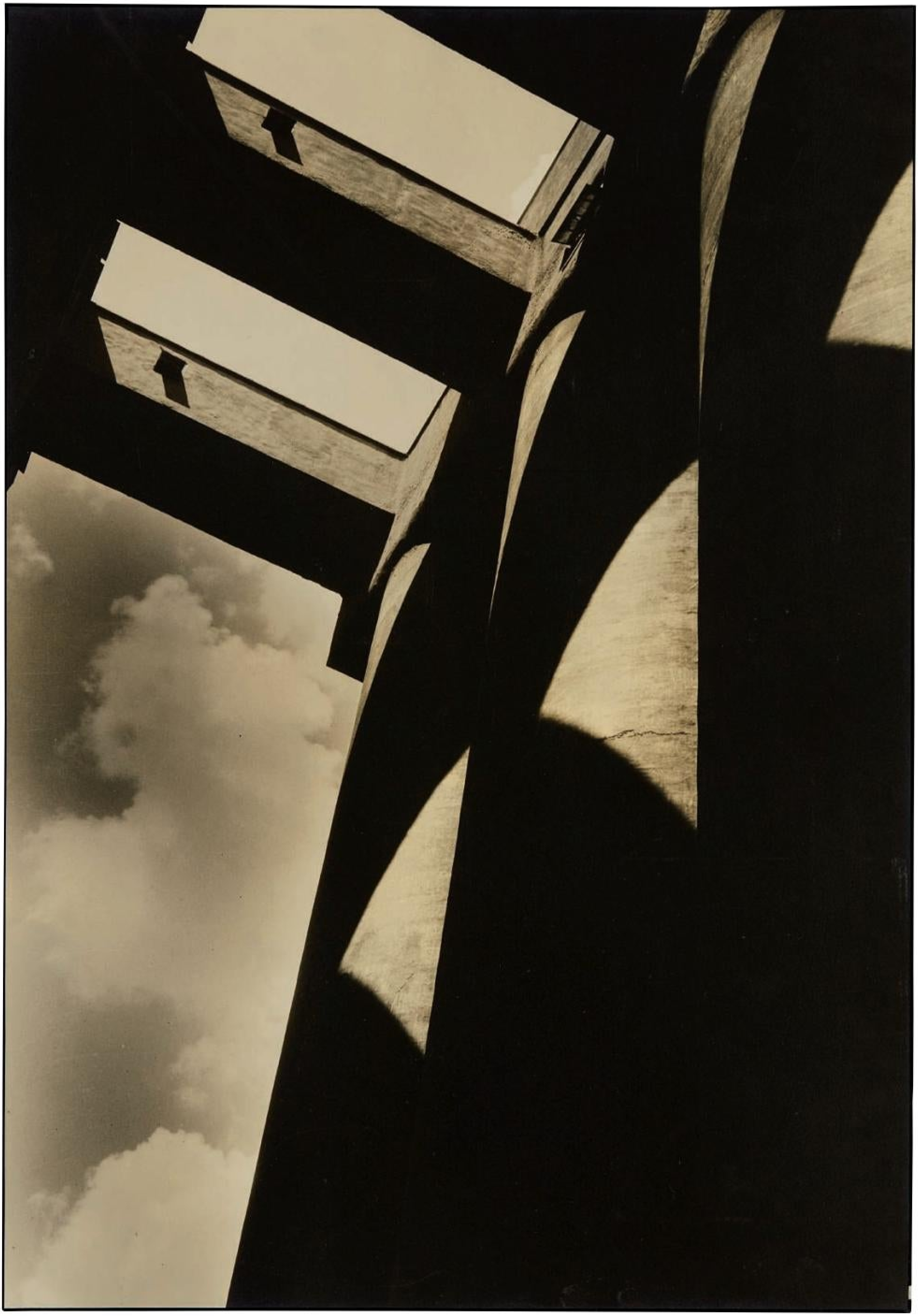
Estimate
$25,000-35,000

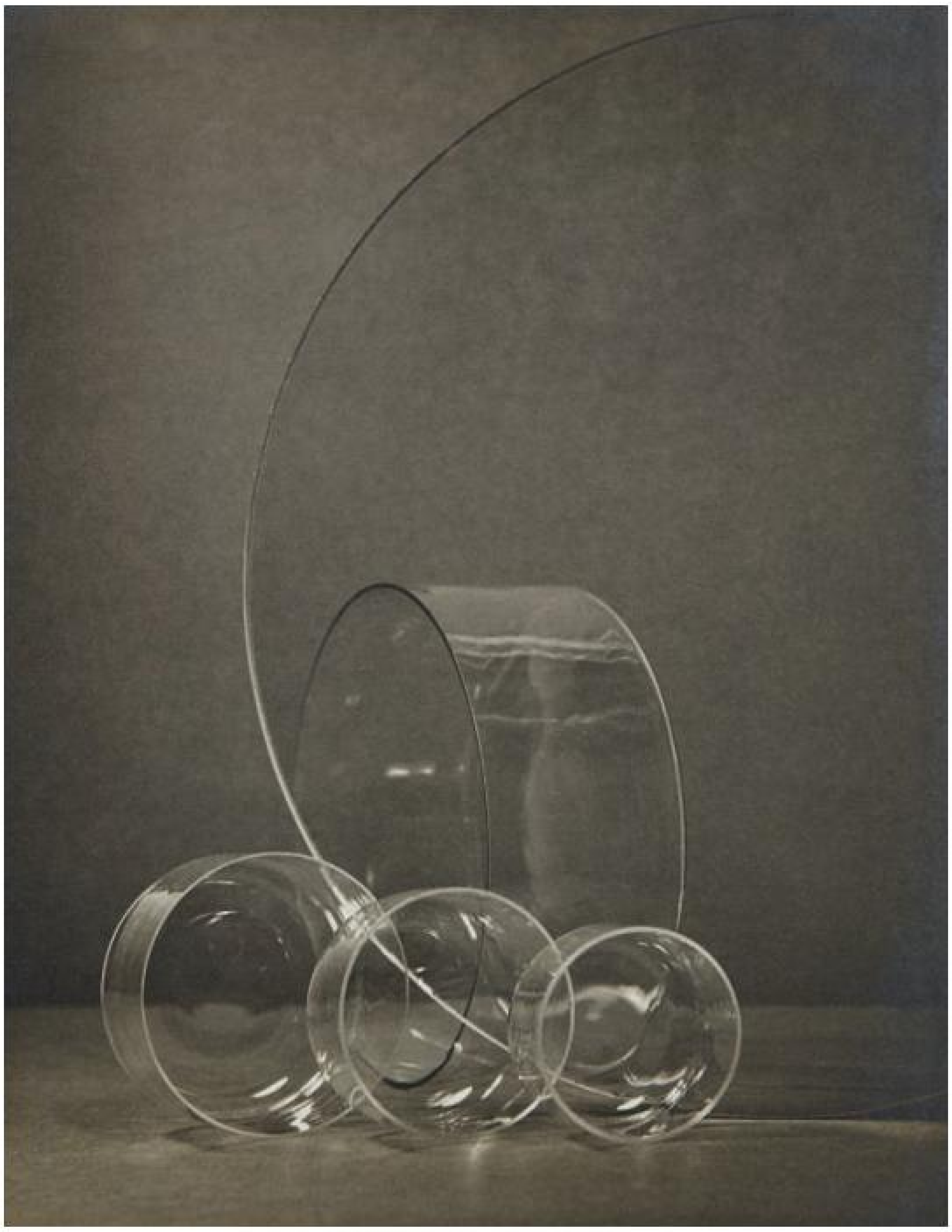
Provenance
Collection of sculptor Ruth N. Greacen, wife of painter Edmund Greacen, New York
William Doyle Galleries, New York, 5 December 1997, lot 294

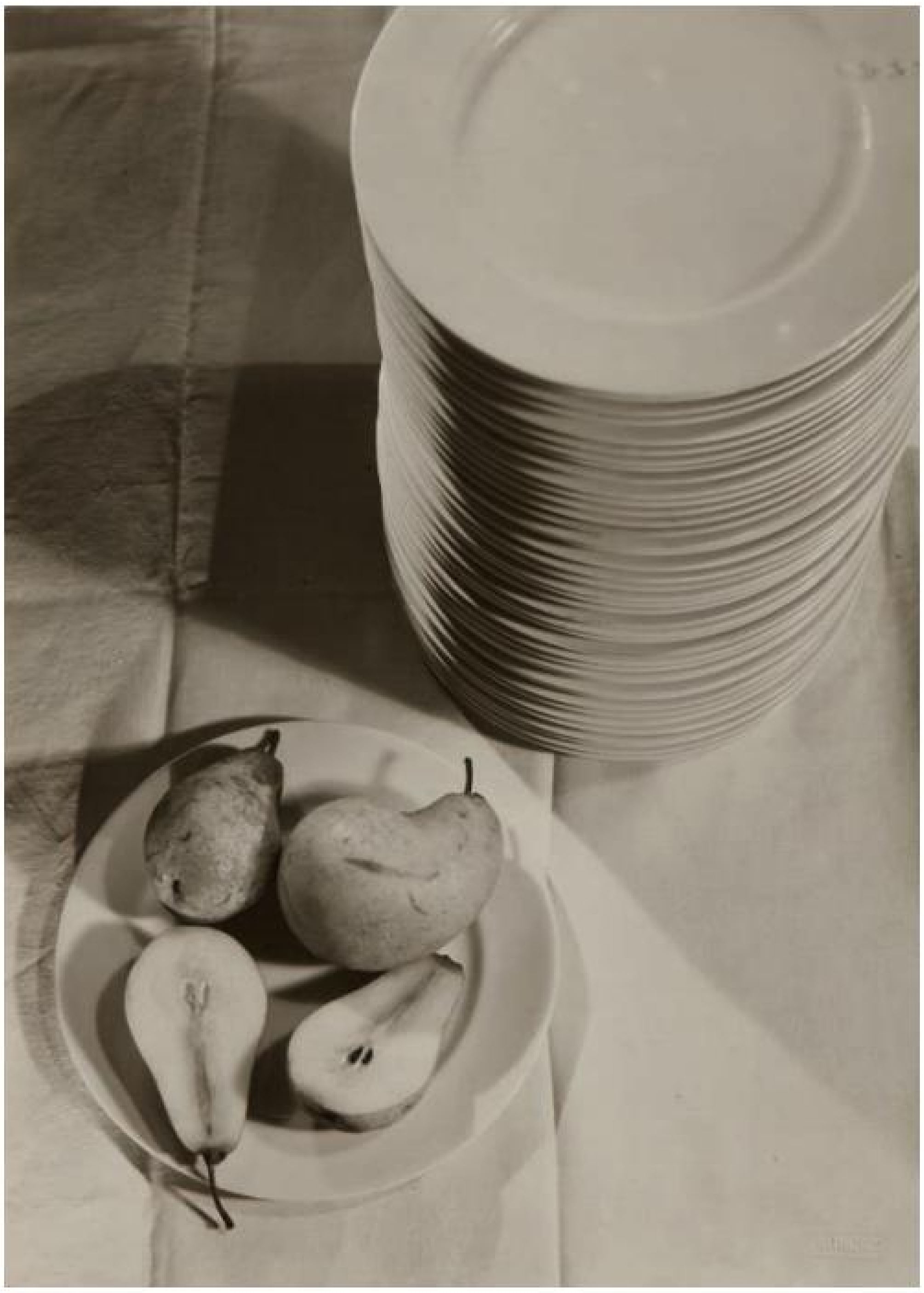
The image offered here, with its bold diagonals and abstracted patterns of sunlight and shadow, demonstrates Margaret Bourke-White's ability to incorporate avant-garde compositional ideas into her commercial and editorial work of the 1930s. It was a strategy that distinguished her from her contemporaries and was perfectly suited to the industrial subject matter that was the major focus of her work for *Fortune* magazine. The present image, likely made at the Rosenbaum Grain Corporation in Chicago, is an exemplary image from this period in Bourke-White's career.

This impressive exhibition-sized print came originally from the collection of American sculptor Ruth Nickerson Greacen, as did the Bourke-White photograph *Cable Spool*, offered as lot 46. Both large prints are similarly presented on mounts with calligraphic lettering. Another similarly-presented Bourke-White photograph in the Joy of Giving Something Foundation collection, also with the Greacen provenance and sold at Sotheby's in 2014, was exhibited by the American Federation of the Arts in the 1930s; it is possible that the two prints offered here were part of that exhibition, as well.

> **"Industry is the true place for art today. Art should express the spirit of the people, and the heart of life today is in the great industrial activities of the country."**
>
> **Margaret Bourke-White**







44. Hiromu Kira 1898-1991

Dishes, circa 1928
Gelatin silver print.
13⅜ x 10⅜ in. (34 x 26.4 cm)
Signed, titled in pencil and printed credit label on the secondary mount; titled, credited and annotated in ink and with exhibition labels on the reverse of the secondary mount.

Estimate
$10,000-15,000

Provenance
Christie's, Los Angeles, 26 June 1997, lot 78

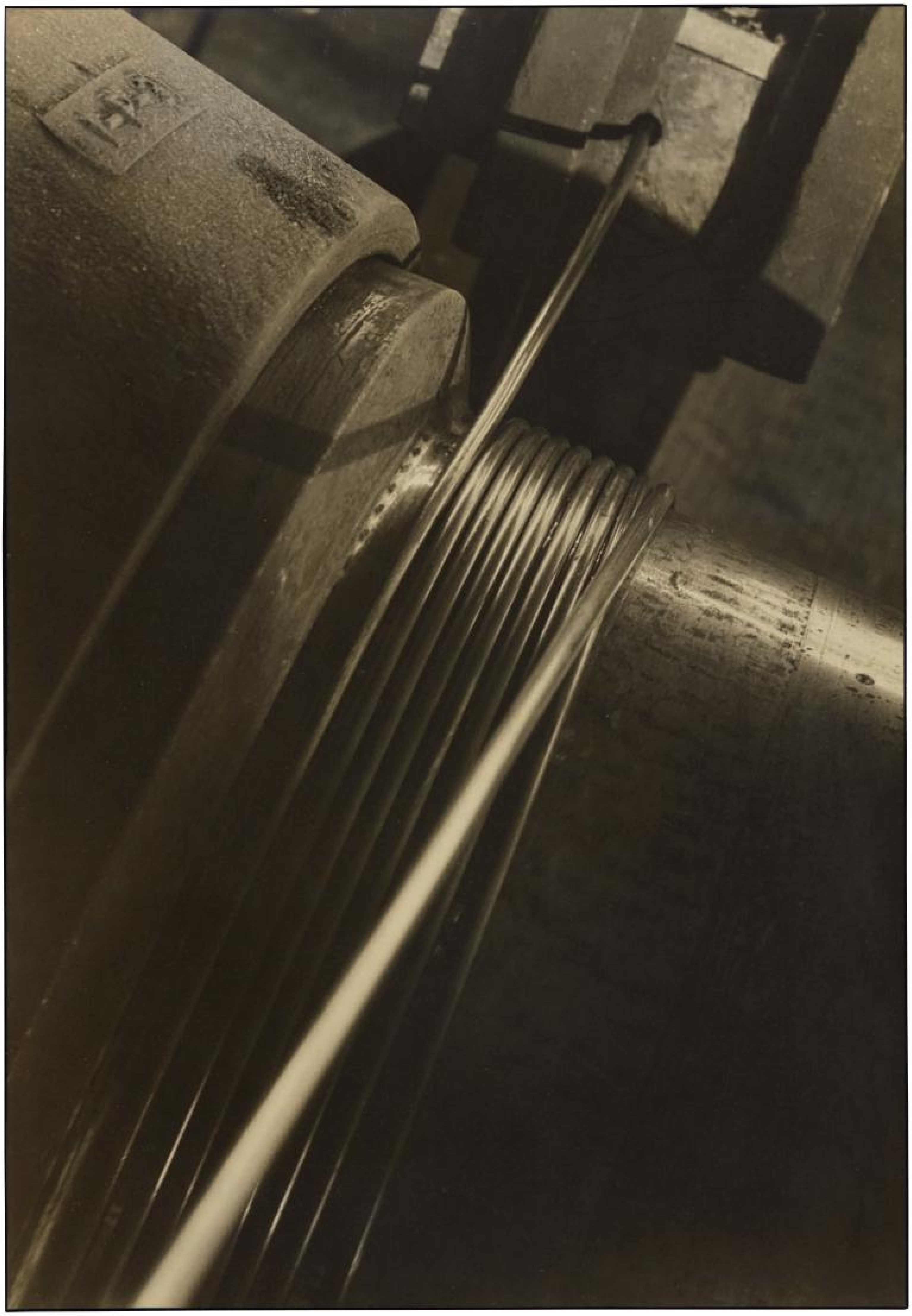
Exhibited
London Salon, 1935
Indian International Salon, Camera Pictorialists of Bombay, 1935
The Twenty-Third Pittsburgh Salon of Photographic Art, 13 March- 12 April 1936

45. Emmanuel Sougez 1889-1972

La poire coupée, 1930
Gelatin silver print.
14¼ x 10¼ in. (36.2 x 26 cm)
Credit blindstamp on the recto; credit and title likely by the photographer in pencil and credit, 'mention obligatoire' stamps on the verso.

Estimate
$5,000-7,000

Provenance
Collection of Maurice Verneuil, Paris
Phillips, New York, *The Verneuil Collection: Photographs from Paris 1928-1935*, 6 April 1998, lot 77



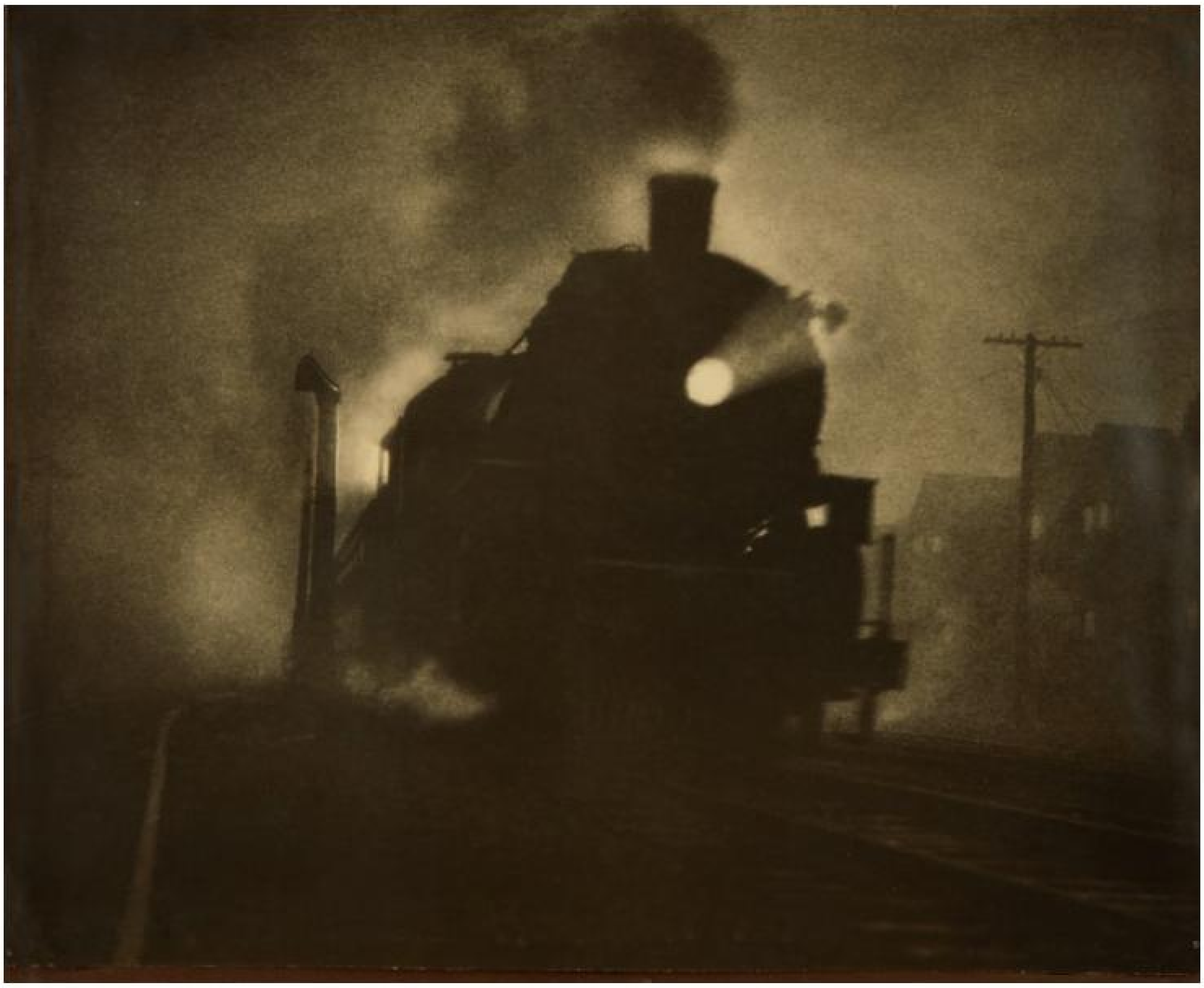
46. Margaret Bourke-White 1904-1971

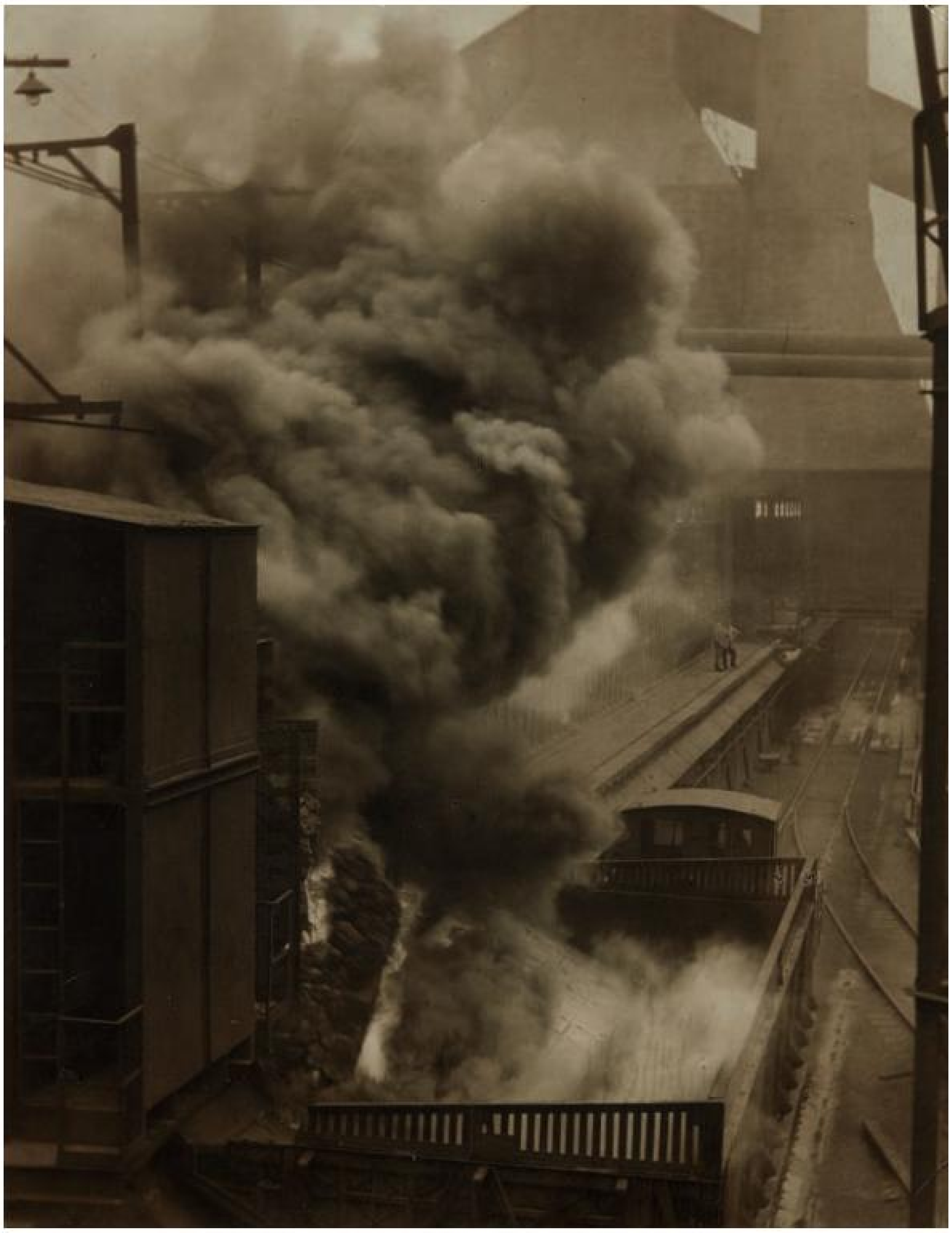
Cable Spool, circa 1930
Gelatin silver print.
18½ x 12½ in. (47 x 31.8 cm)
Calligraphically credited in an unidentified hand in pencil on the mount.

Estimate
$15,000-25,000

Provenance
Estate of sculptor Ruth N. Greacen, wife of painter Edmund Greacen, New York
William Doyle Galleries, New York, 5 December 1997, lot 293

Please refer to lot 43 for additional provenance information.





47. George W. French 1882-1970

Thundering On, 1920s
Gelatin silver print.
12⅝ x 15½ in. (32.1 x 39.4 cm)
Signed and titled in pencil on the secondary mount; credited, titled and annotated in pencil on the reverse of the secondary mount.

Estimate
$5,000-7,000

Provenance
Sotheby's, New York, 18 April 1997, lot 125, Doris Bry as agent

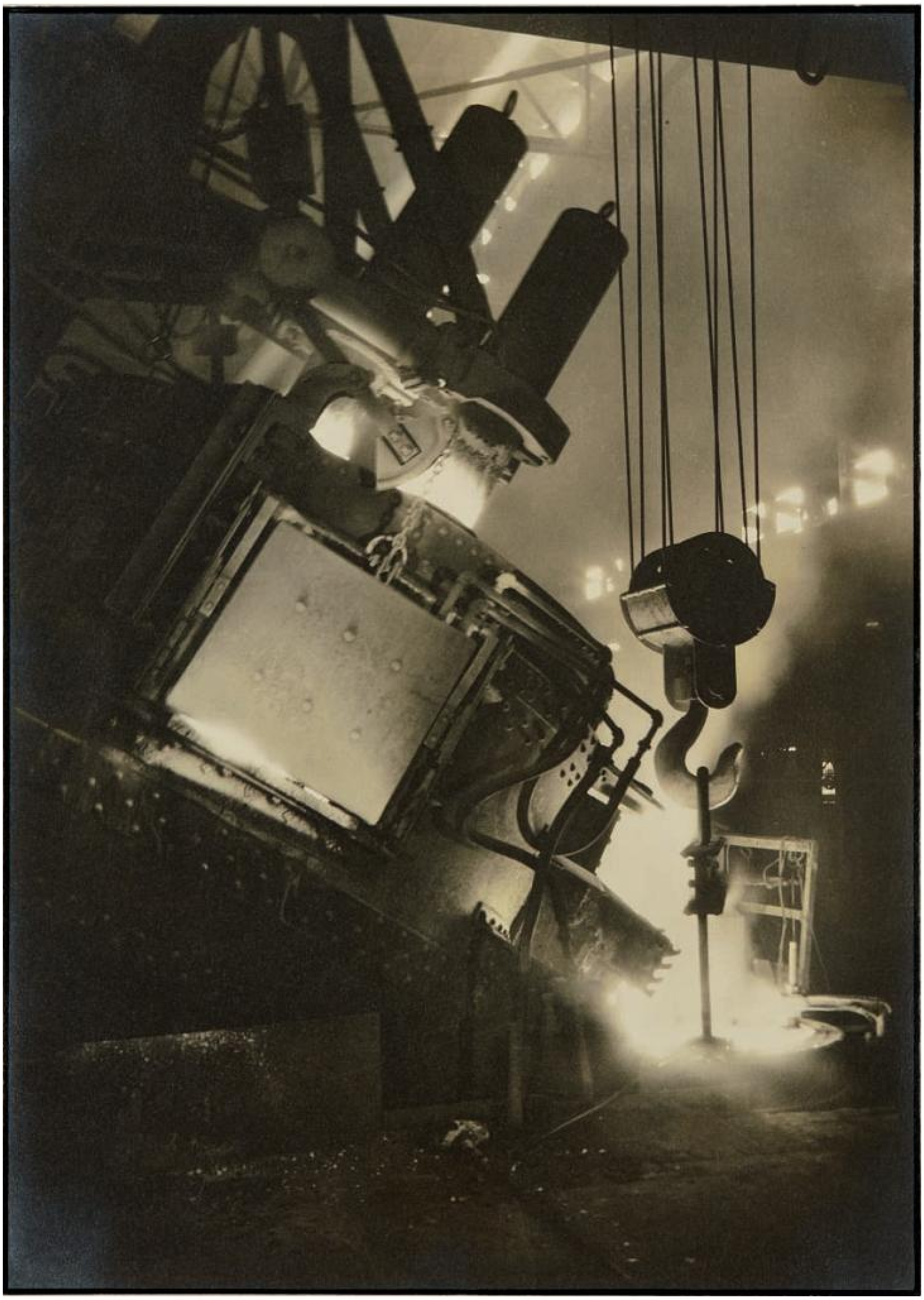
Exhibited
Numerous camera club and salon exhibitions in America, Europe, and Japan in 1930-1931. A detailed listing is available on phillips.com

48. Emil Otto Hoppé 1878-1972

Stahlwerke Hösch, Dortmund, Germany, 1928
Gelatin silver print.
11 x 8½ in. (27.9 x 21.6 cm)
Inscribed in German in an unidentified hand in pencil and copyright credit studio stamp on the verso.

Estimate
$3,000-5,000

Provenance
Laurence Miller Gallery, New York, 1994

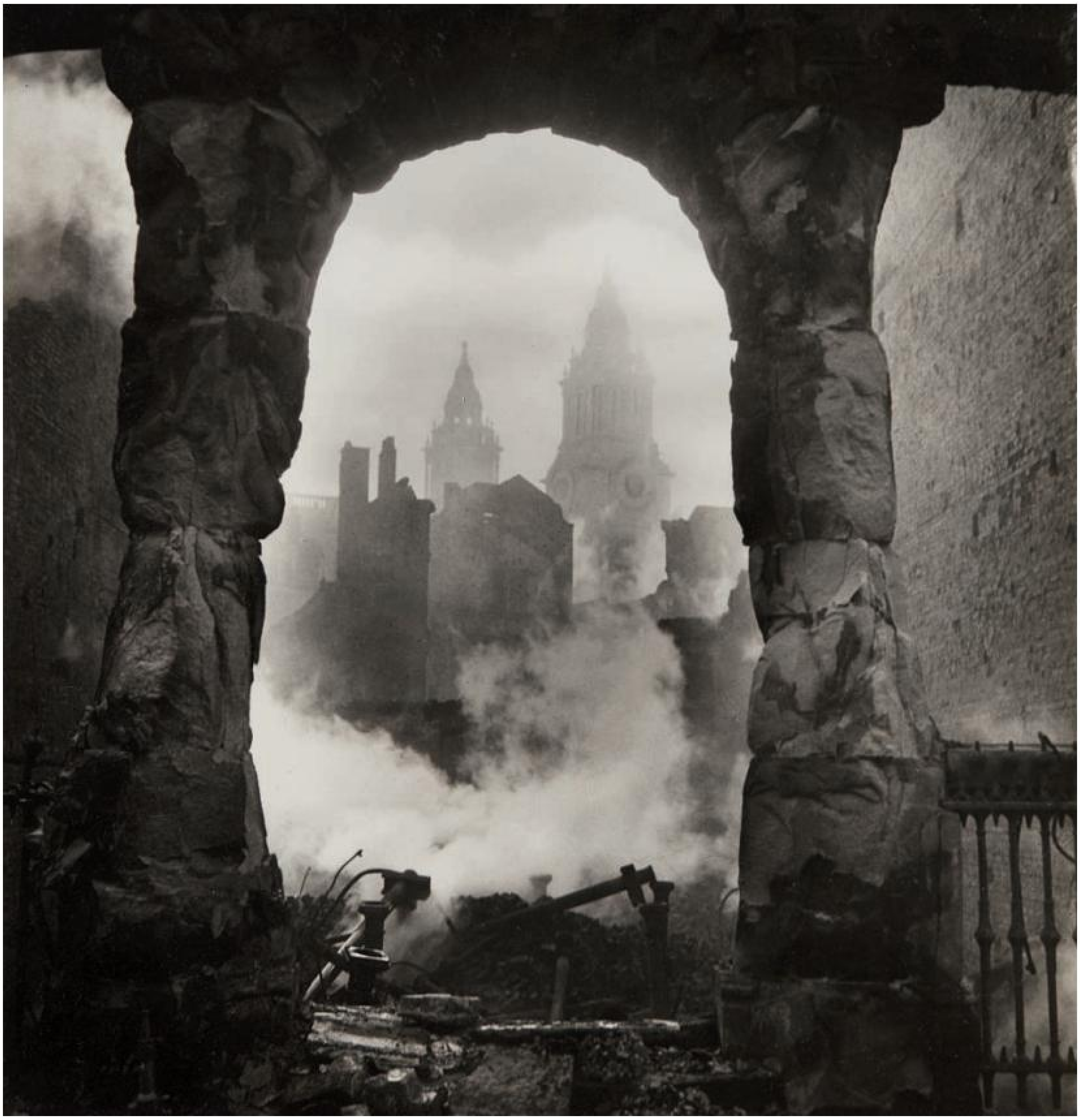


49. Margaret Bourke-White 1904-1971

Ludlum Steel Co. Electric Furnace, 1930s
Gelatin silver print.
12⅞ x 9⅛ in. (32.7 x 23.2 cm)
Signed and titled in pencil on the mount; credit stamp on the reverse of the mount; typed title on a label affixed to the reverse of the mount.

Estimate
$15,000-25,000

Provenance
Sotheby's, New York, 5 October 1995, lot 188



50. Cecil Beaton 1904-1980

The Blitz/Western Campanile of St. Paul's seen through Victorian shop-front, 1940
Gelatin silver print.
8½ x 8 in. (21.6 x 20.3 cm)
Credit stamp, titled and variously annotated in unidentified hands in pencil and ink on the verso.

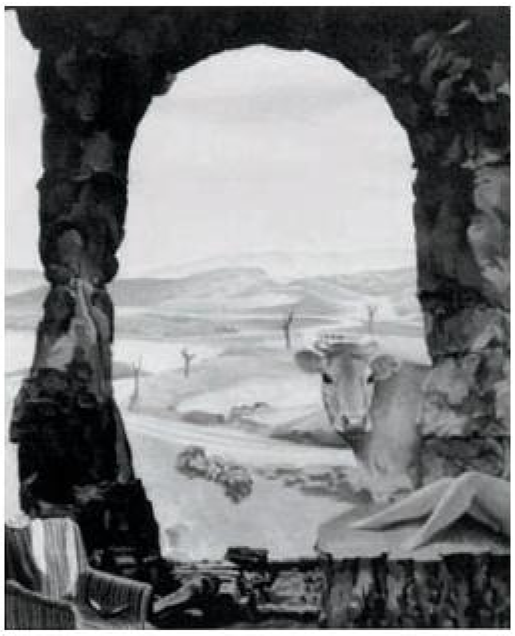
Estimate
$4,000-6,000

Provenance
'The Saturday Book' Picture Library (the contents of which were dispersed at auction in the early 1970s)
Christie's, London, 6 May 1993, lot 98

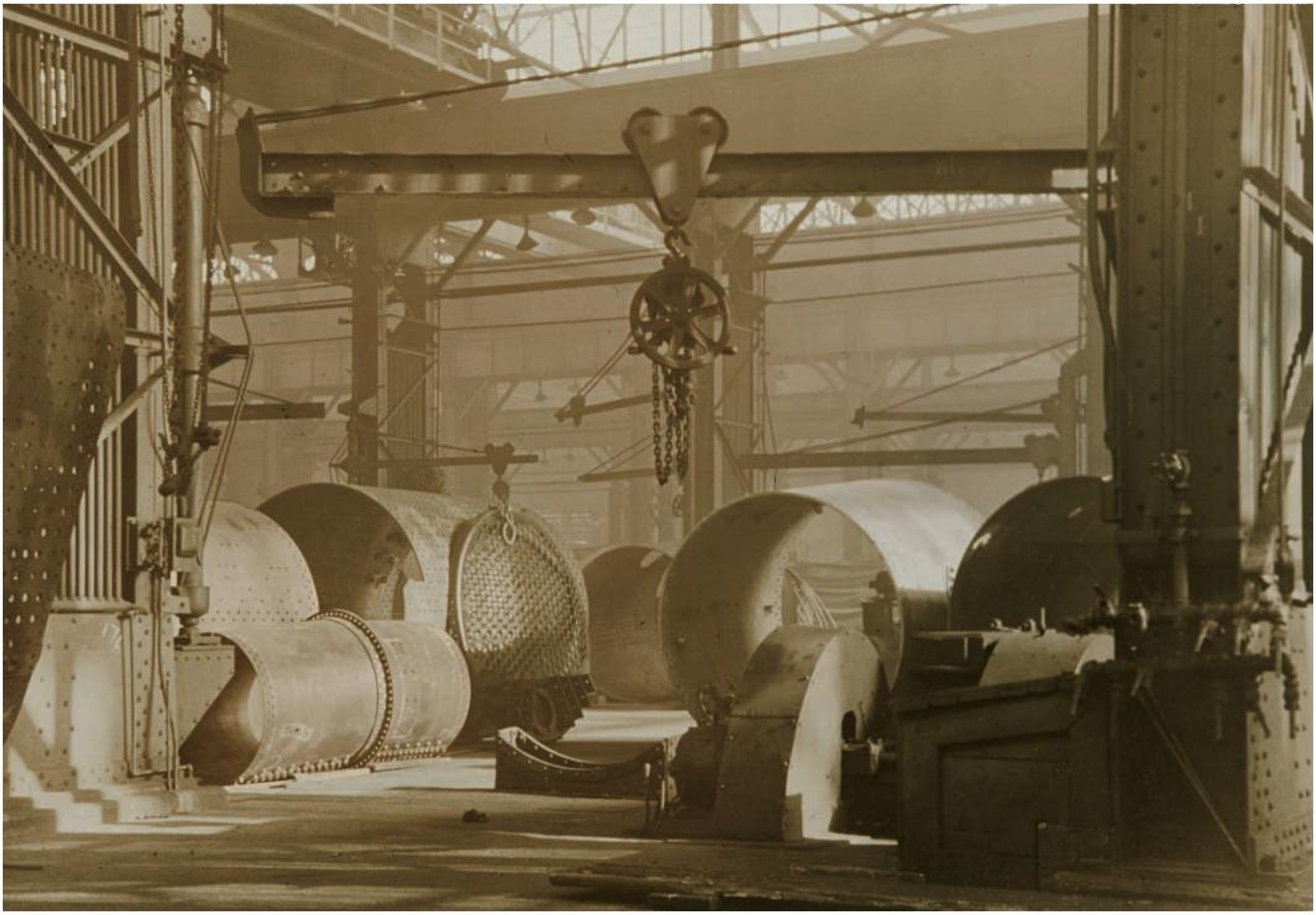
Literature
Beaton, *Air of Glory, A Wartime Scrapbook*, p. 76, there titled *Apocalypse*
Beaton, *Theatre of War*, p. 18, there titled *St. Paul's Cathedral after a heavy incendiary raid, London*
Beaton, *The Years Between, Diaries: 1939-44*, p. 64

One of the most prolific photographic and literary diarists of the 20th century, Cecil Beaton created a vivid record of the destruction of London during World War II. Beaton was best known for his fashion photography and elegant studio portraiture, but his wartime work for the Ministry of Information and the Royal Air Force showed him to be a photojournalist of real talent and feeling. Roaming the decimated streets of London with his camera, Beaton found a poignant symbol of Britain's resilience in the twin towers of St. Paul's cathedral "rising mysteriously from the splintered masonry and smoke" (*The Years Between, Diaries: 1939-44*, p. 59).

It has recently been discovered that Charles Sheeler used the shape of this stone archway for his 1941 painting *Nativity*. While Sheeler regularly used his own photographs as source material for his paintings, his use of photographs by others is less documented. For *Nativity*, a painting in the Magic Realist style, Sheeler replicated the overall shape and textural details of the arch. Sheeler likely encountered the arch in a photograph by Hans Wild in *LIFE* magazine, taken on the same day and from the same vantage point as Beaton's.



Charles Sheeler, *Nativity*, 1941



51. **Charles Sheeler** 1883-1965

Baldwin Locomotive Plant, 1937
Gelatin silver print.
6¼ x 9 in. (15.9 x 22.9 cm)
Signed and inscribed 'To Nancy & Bob' in pencil on the mount.

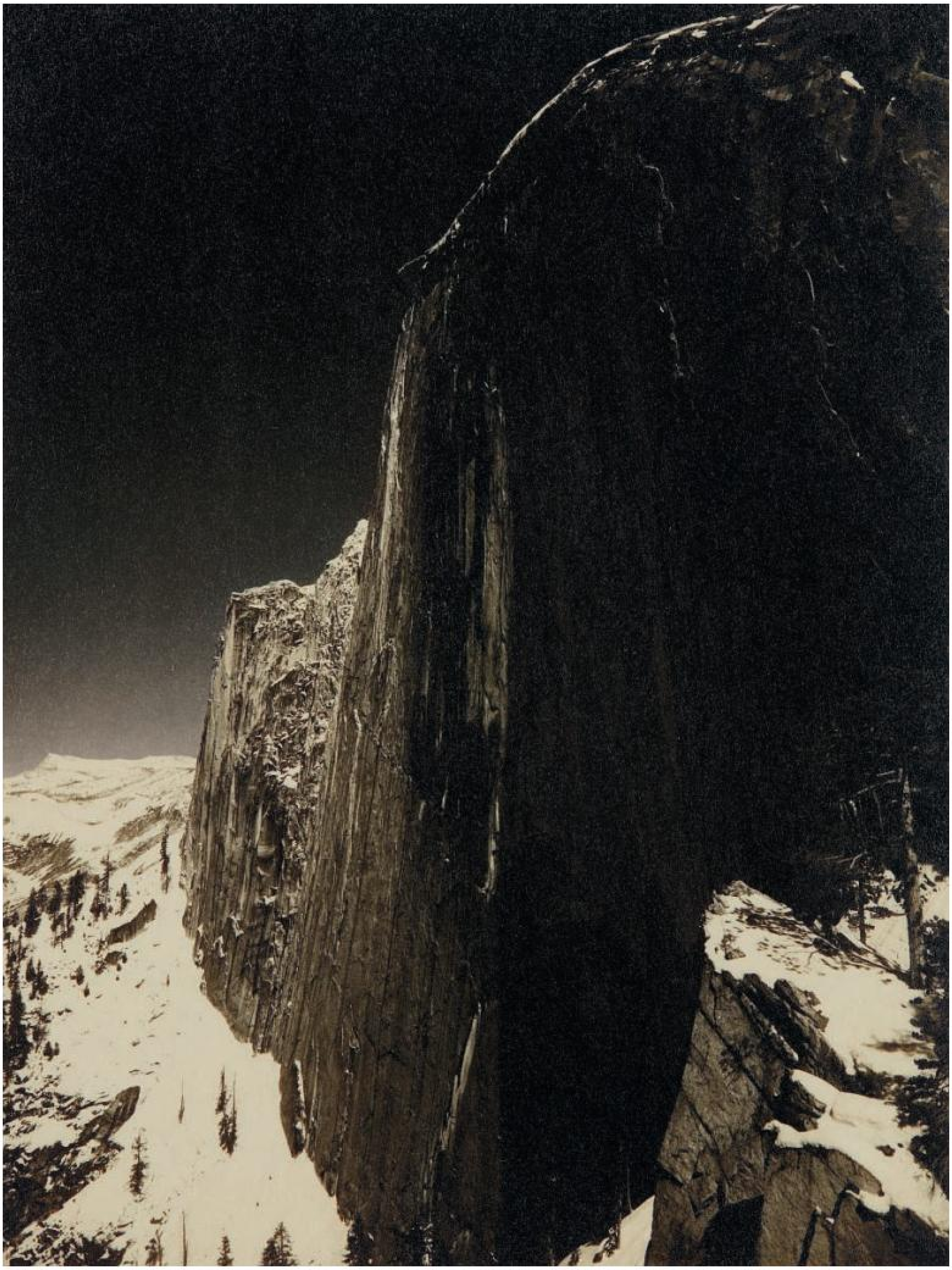
Estimate
$25,000-35,000

Provenance
From the artist to Robert and Nancy Fawcett, Ridgefield, Connecticut
Sotheby's, New York, 23 April 1994, lot 134

Literature
Stebbins and Keyes, *Charles Sheeler: The Photographs*, fig. 66

This photograph has its origins in a 1938 assignment for *Fortune* magazine. Commissioned to produce a pictorial essay on American industrial power, Sheeler photographed structures throughout the United States that symbolized American innovation, achievement, and strength. Pennsylvania's Baldwin Locomotive plant was one of the country's chief manufacturers of coal-fired steam locomotives and was thus an ideal subject for the project.

The photograph offered here is an exemplary Sheeler image and incorporates his precise eye for detail within a sophisticated, nearly abstract, rendering of the factory's three-dimensional space. Sheeler wrote, "Every age manifests itself by some external evidence. In a period such as ours when only a comparatively few individuals seem to be given to religion, some form other than the Gothic cathedral must be found. . . it may be true, as has been said, that our factories are our substitute for religious experience" (*Charles Sheeler: The Photographs*, pp. 26-27). Indeed, in the present image Sheeler has created a modern corollary to Frederick Henry Evans's light-infused cathedral interiors.



Actual size

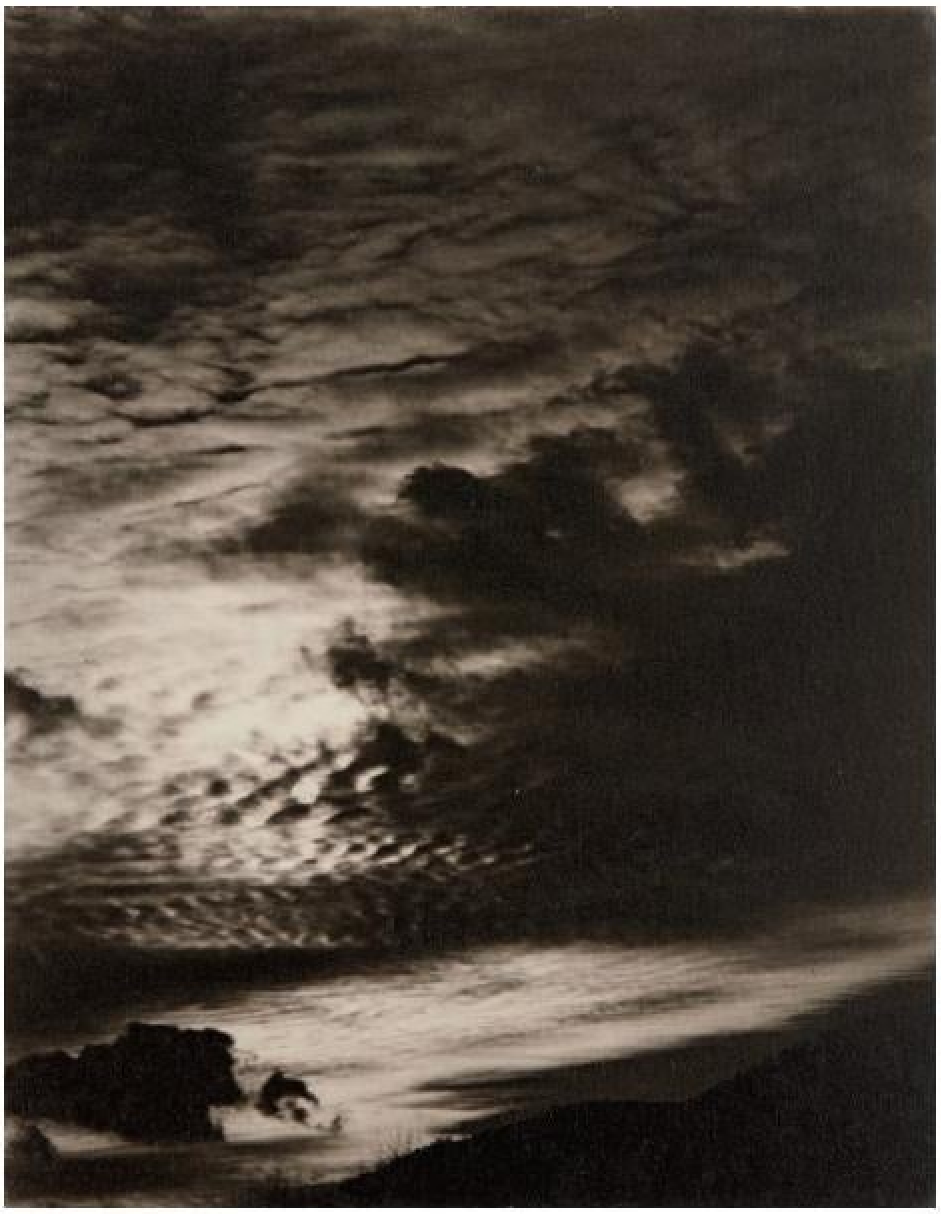
52. Ansel Adams 1902-1984

Monolith, The Face of Half Dome, Yosemite National Park, 1927
Parmelian print.
8 x 6 in. (20.3 x 15.2 cm)
Signed and numbered '311' in pencil in the margin.

Estimate
$12,000-18,000

Provenance
The Weston Gallery, Carmel, 1995

Literature
Adams, *Ansel Adams: 400 Photographs*, cover and p. 35
Adams, *Ansel Adams: Yosemite and the Range of Light*, pl. 54
Alinder and Szarkowski, *Ansel Adams: Classic Images*, pl. 2
Museum of Fine Arts, Boston, *Ansel Adams: The Early Years*, pls. 6-7
N. Newhall, *The Eloquent Light*, cover and p. 45



Actual size

53. Alfred Stieglitz 1864-1946

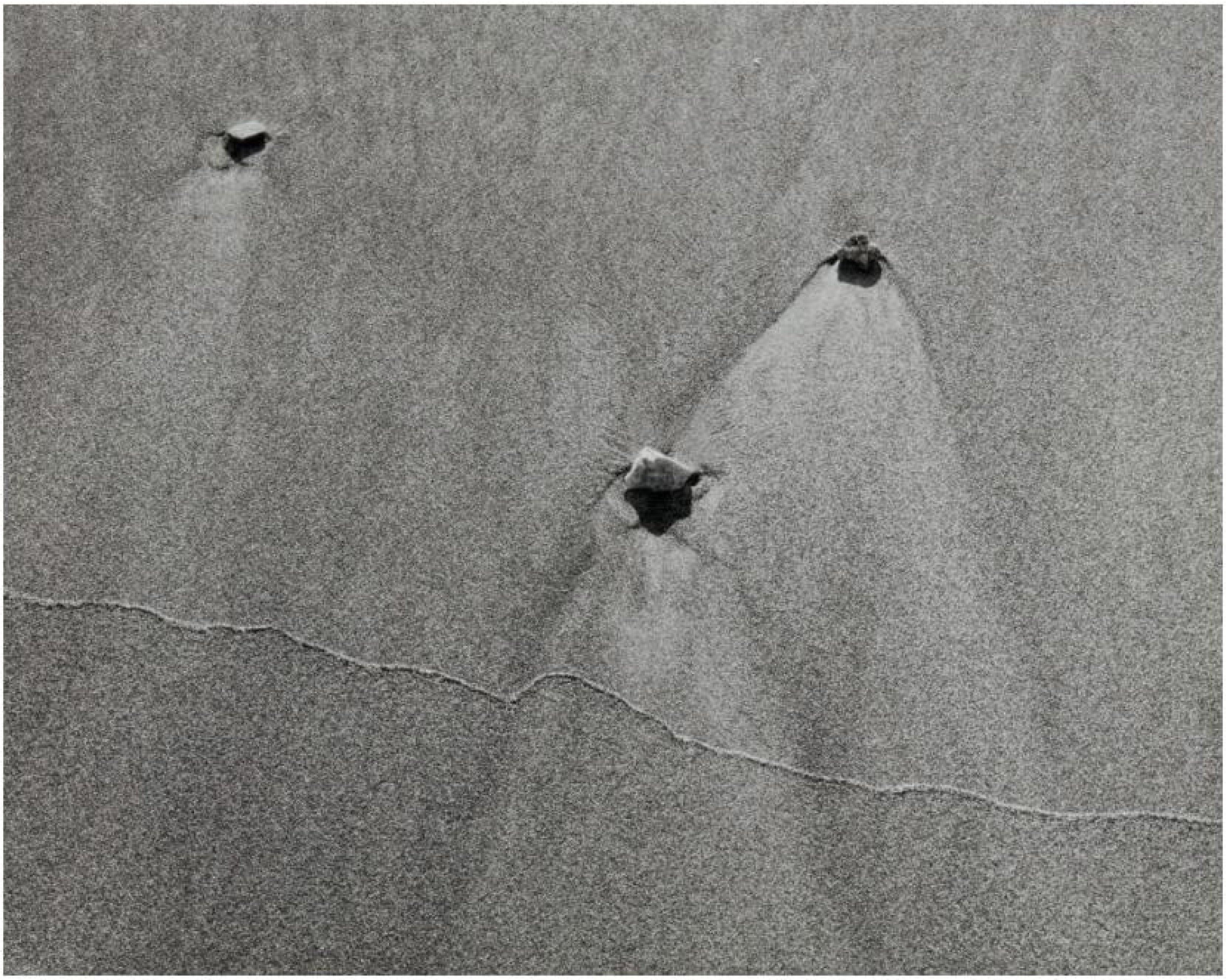
Equivalent, Series XX No. 1, 1929
Gelatin silver print, flush-mounted and mounted again.
4⅝ x 3⅝ in. (11.7 x 9.2 cm)

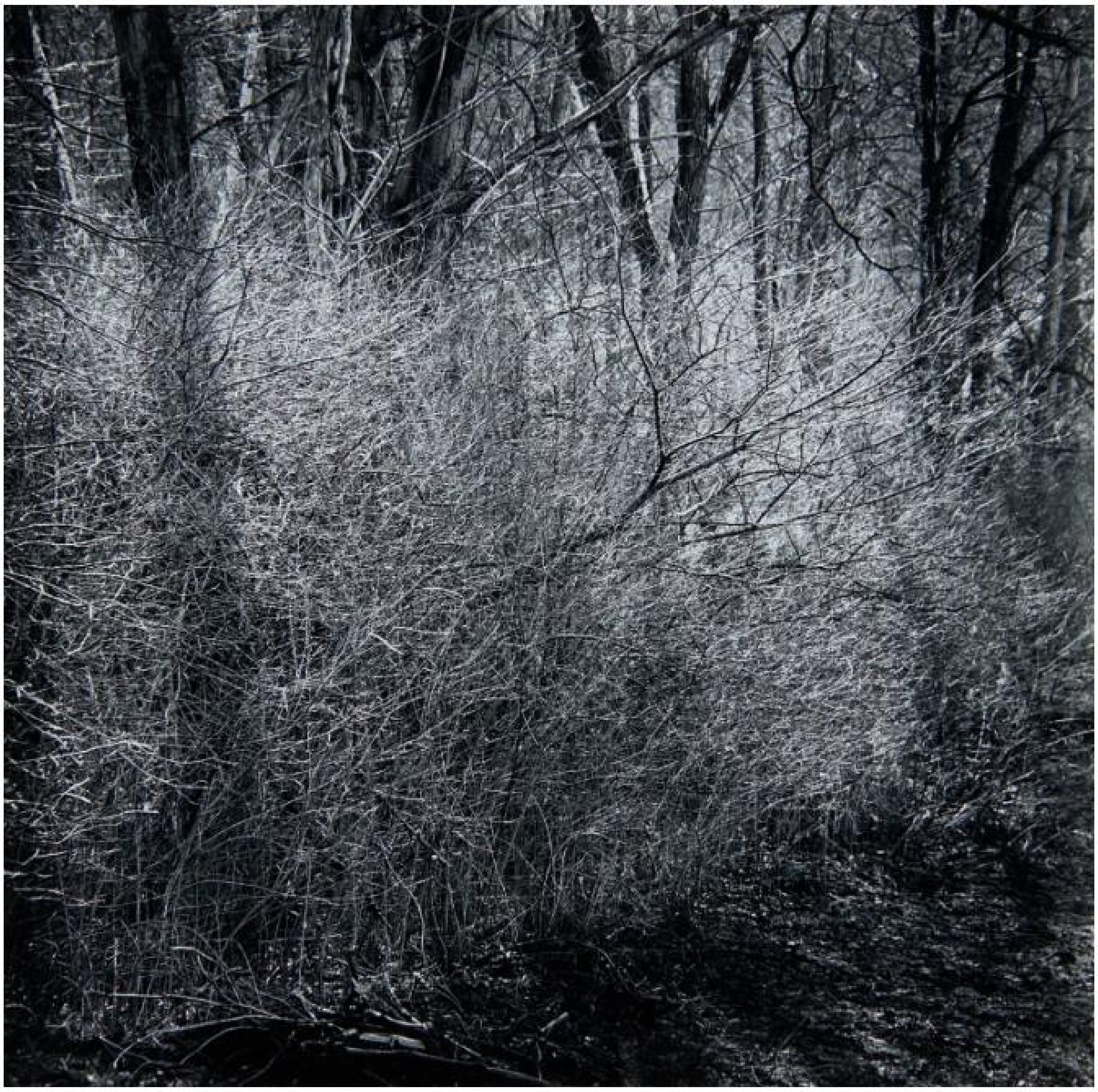
Estimate
$20,000-30,000

Provenance
Doris Bry, New York, 1994

Literature
Greenough, *Alfred Stieglitz: The Key Set (Volume Two)*, no. 1284

In *Alfred Stieglitz: The Key Set*, Sarah Greenough locates four other prints of this image in institutional collections: at the National Gallery of Art, the Art Institute of Chicago, the George Eastman Museum, Rochester, and the Philadelphia Museum of Art; and one in the collection of Richard and Ronay Menschel.





54. Harry Callahan 1912-1999

Chicago, 1946
Gelatin silver print.
7⅝ x 9½ in. (19.4 x 24.1 cm)
Signed in pencil in the margin; titled, dated and annotated 'MOMA II #190' in unidentified hands in pencil on the verso.

Estimate
$8,000-12,000

Provenance
Villa Grisebach, Berlin, 4 June 1999, lot 1129

55. Ralph Steiner 1899-1986

Untitled, 1960
Gelatin silver print.
6¾ x 6⅝ in. (17.1 x 16.8 cm)
Signed and inscribed 'for Nancy and Beaumont this burning bush because they keep the flame alight' in ink on the reverse of the mount.

Estimate
$8,000-12,000

Provenance
From the artist to Beaumont and Nancy Newhall
Swann Galleries, New York, 1 October 1996, lot 493

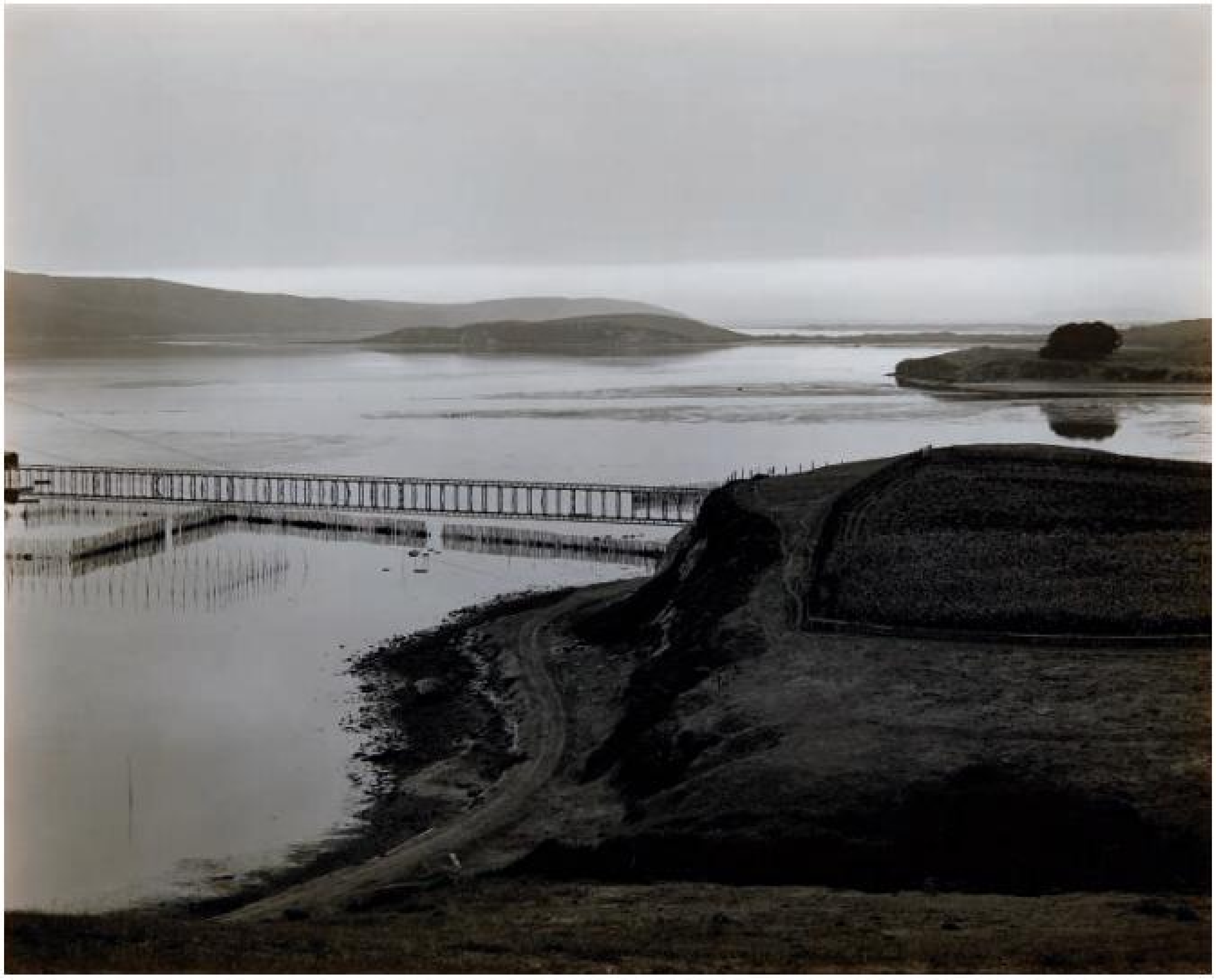
Literature
Wesleyan University Press, *Ralph Steiner: A Point of View*, p. 67

56. Edward Weston 1886-1958

The Harbor, Tamales Bay, 1937
Gelatin silver print, printed no later than 1942.
7½ x 9½ in. (19.1 x 24.1 cm)
Signed and dated in pencil on the mount; inscribed 'For Neil-after a happy week together on Wild Cat Hill with Charis and Dad. Sept. 1942' and annotated 'NC-TB-9G' in pencil on the reverse of the mount.

Estimate
$8,000-12,000

Provenance
Collection of Neil Weston, the photographer's son
Sotheby's, New York, 7 April 1998, lot 206

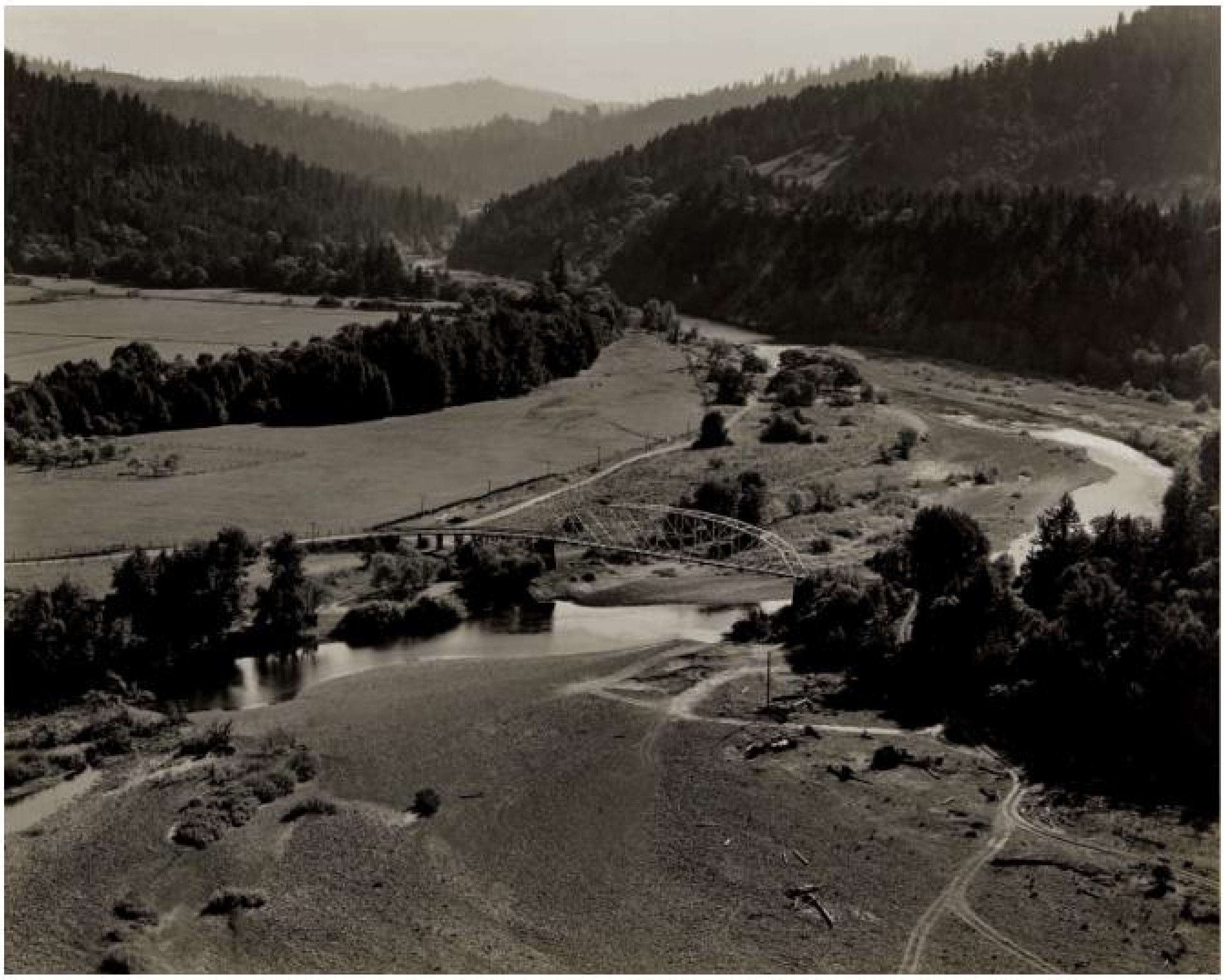


57. Edward Weston 1886-1958

South Fork, Eel River, 1938
Gelatin silver print.
7⅝ x 9½ in. (19.4 x 24.1 cm)
Signed and dated in pencil on the mount; titled and annotated 'RH-ER-5G' in pencil on the reverse of the mount.

Estimate
$8,000-12,000

Provenance
Estate of the artist
Weston Gallery, Carmel, 1994



58. Imogen Cunningham 1883-1976

Magnolia Blossom (Tower of Jewels), 1925
Gelatin silver print, probably printed in the 1940s or 1950s.
9¼ x 7⅛ in. (23.5 x 18.1 cm)
Signed and dated in pencil on the mount; typed title and date on the facsimile signature studio label with the '1331 Green Street' address affixed to the reverse of the mount; Estate stamp on the reverse of the mount.

Estimate
$50,000-70,000

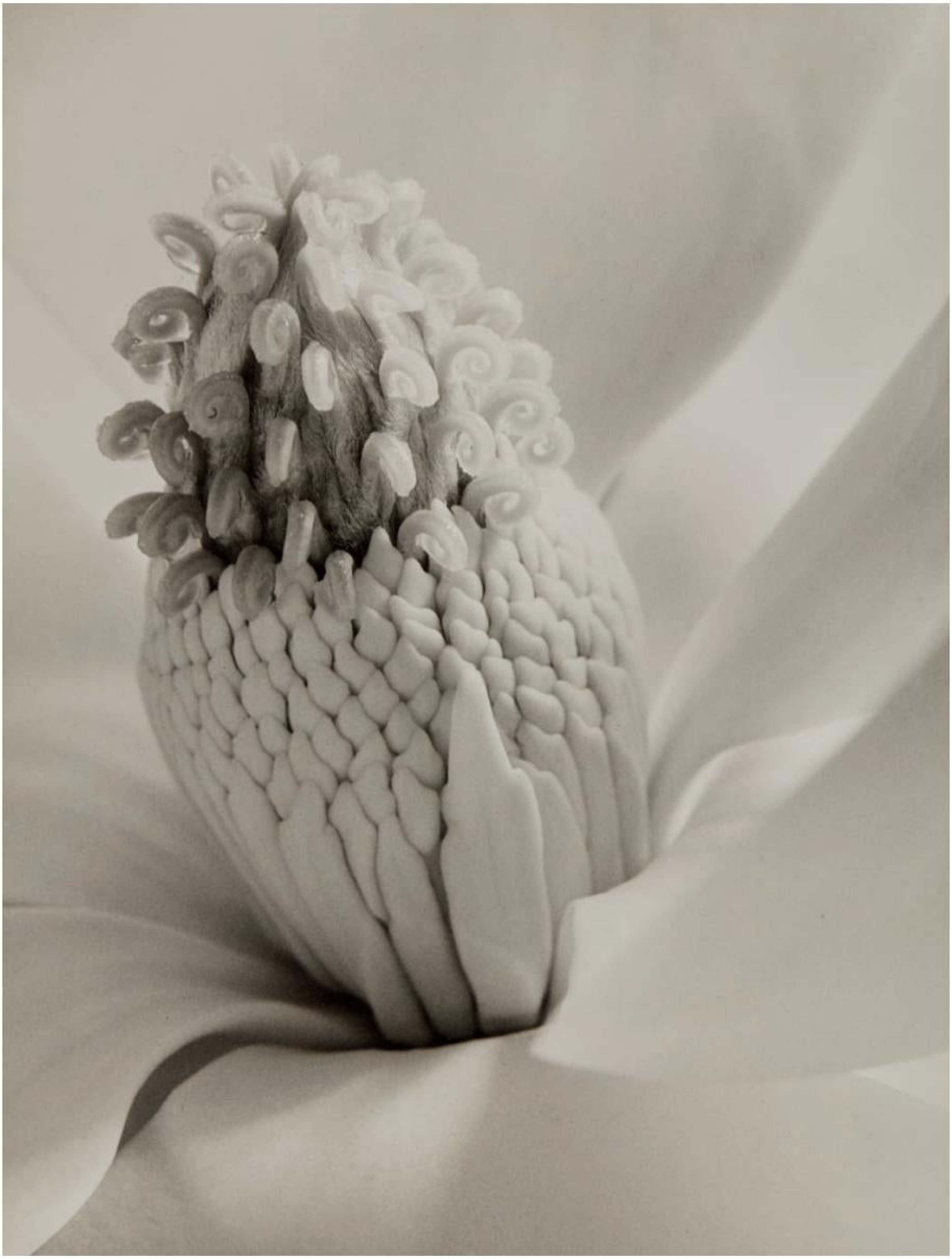
Provenance
Collection of Gryffyd Partridge, the photographer's son, and his wife Janet
Charles Isaacs Photographs, Inc., New York, 1995

Literature
Lorenz, *Imogen Cunningham: Flora*, pl. 12
High Museum of Art, *Chorus of Light: Photographs from the Collection of Sir Elton John*, p. 123

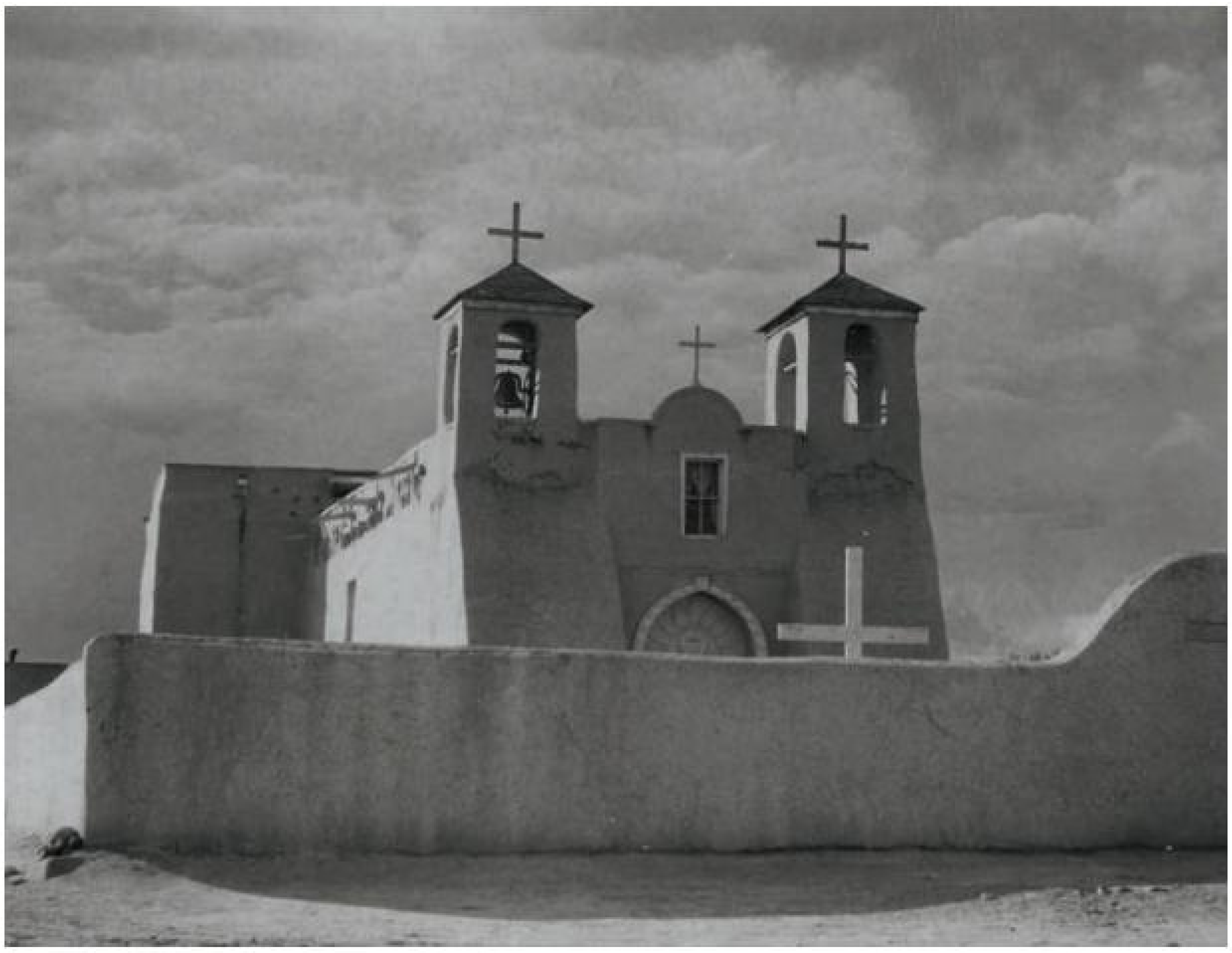
Imogen Cunningham's masterful close-up view of the pistils and stamens of the *Magnolia grandiflora* is one of her most accomplished images and is an early example of the uniquely American mode of Modernist photography that would reach maturity in the 1920s. It shares icon status with Edward Weston's shell and pepper studies and with Ansel Adams's breakthrough *Monolith, Face of Half Dome* (lot 52), but, significantly, predates these by several years. This photograph encapsulates Cunningham's ability to create an image that combines scientific accuracy with aesthetic perfection.

While this image is more commonly known as *Tower of Jewels*, Cunningham typed the more general title *Magnolia Blossom* on the Green Street studio label on the reverse of the mount of this print. The *Tower of Jewels* appellation derives from an architectural showpiece of the Panama Pacific Exhibition held in San Francisco in 1915. Designed by Thomas Hastings, the Tower of Jewels dominated the Exhibition. Its brightly-illuminated tiered structure was not unlike the glistening natural form in Cunningham's photograph.

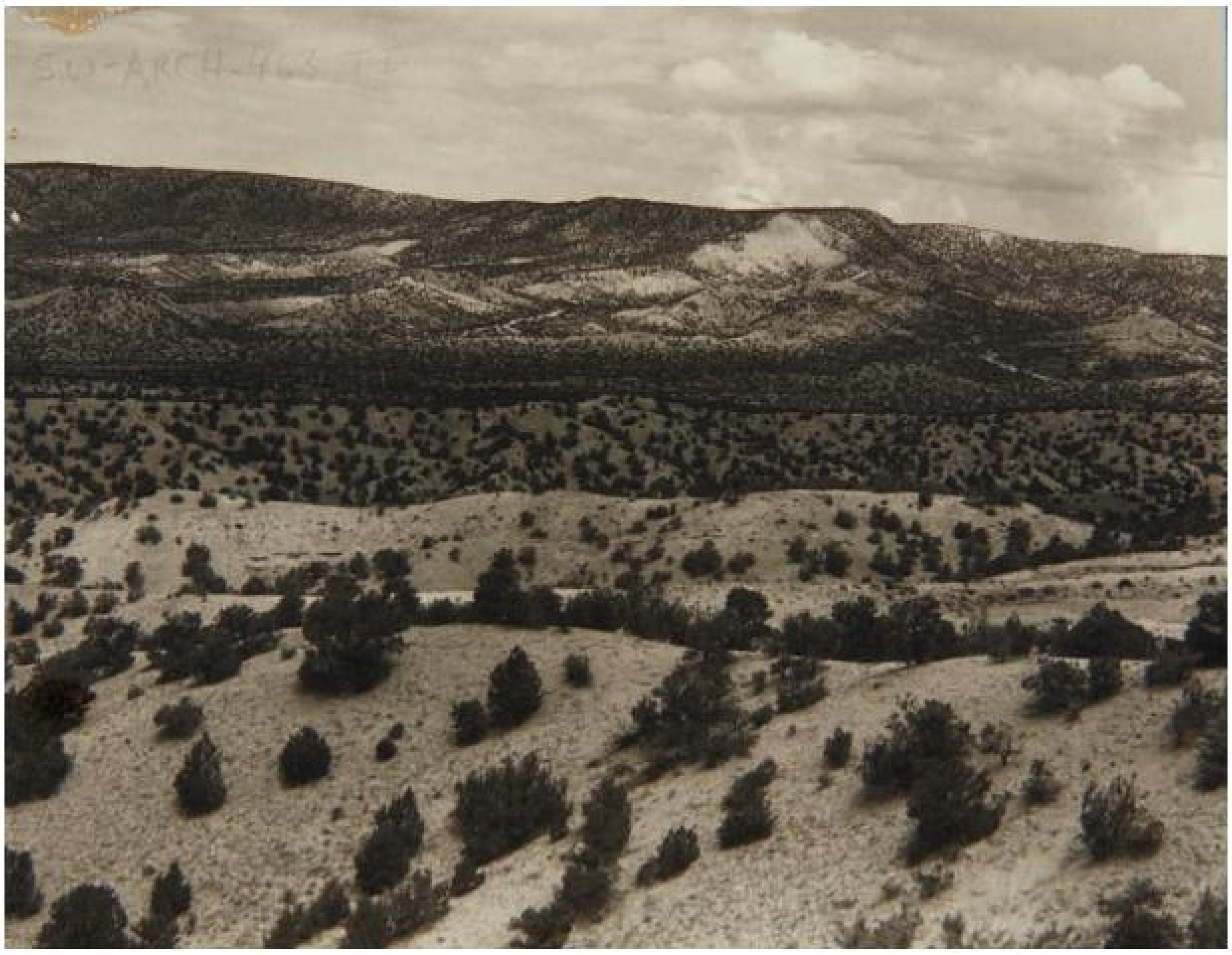
This image was an important one for Cunningham from the time of its making. She included it in several early exhibitions, including her solo shows at the Berkeley Art Museum in 1929 and at the De Young Museum in San Francisco in 1932. Despite its presence in these and other significant early exhibitions, prints of this image, of any date, are infrequently seen on the market. A mounted and signed print, like the one offered here, is a true rarity. Of the few lifetime prints of *Tower of Jewels* that have appeared at auction, it is believed that only one other was mounted and signed.



Actual size



Actual size, recto



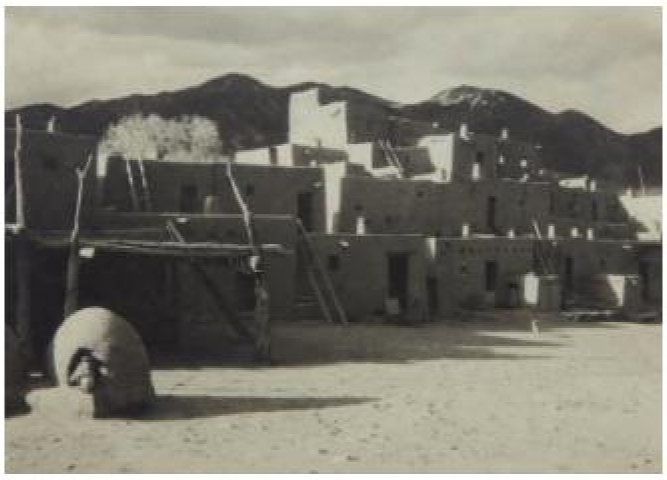
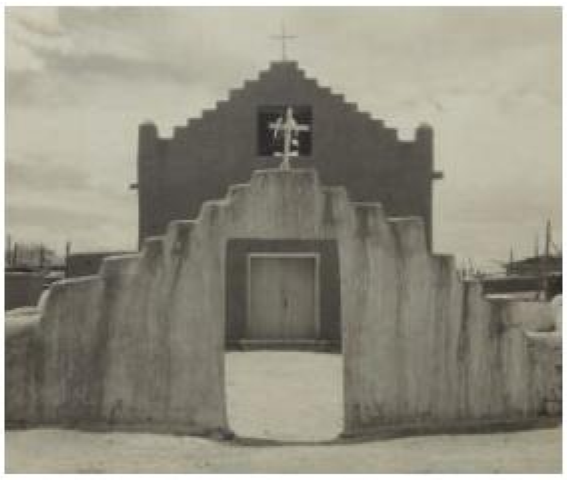
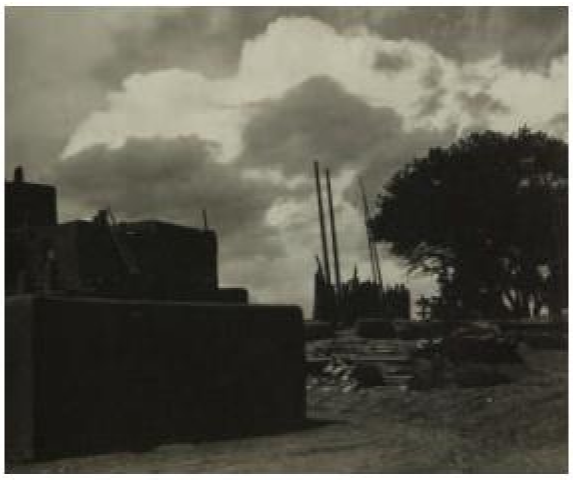
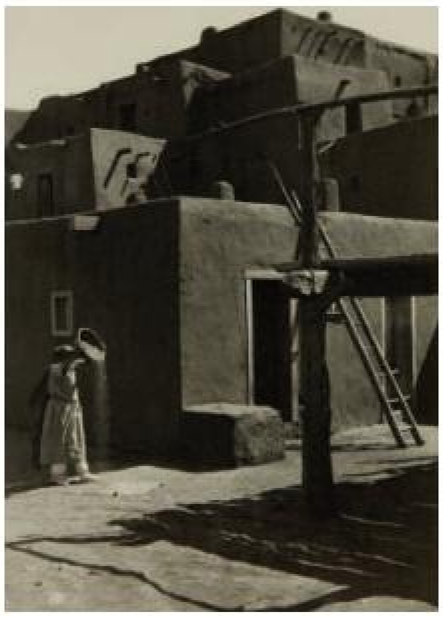
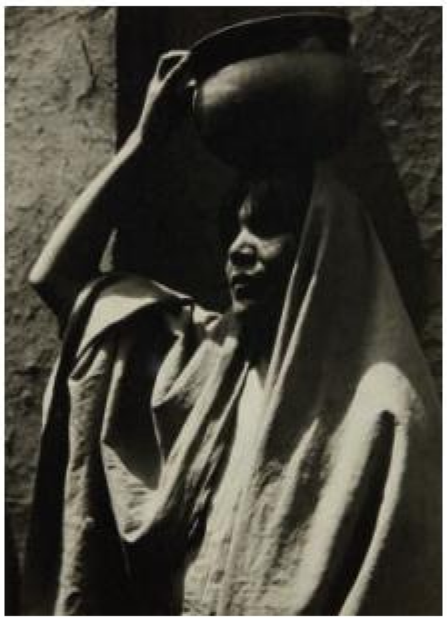
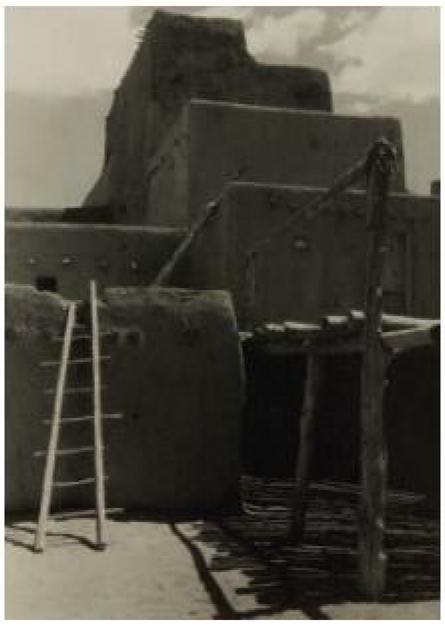
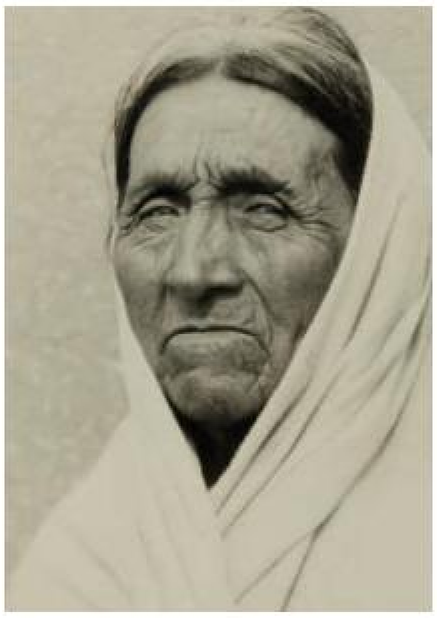
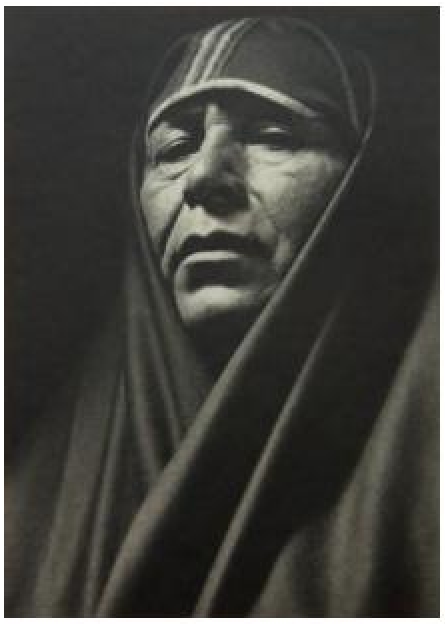
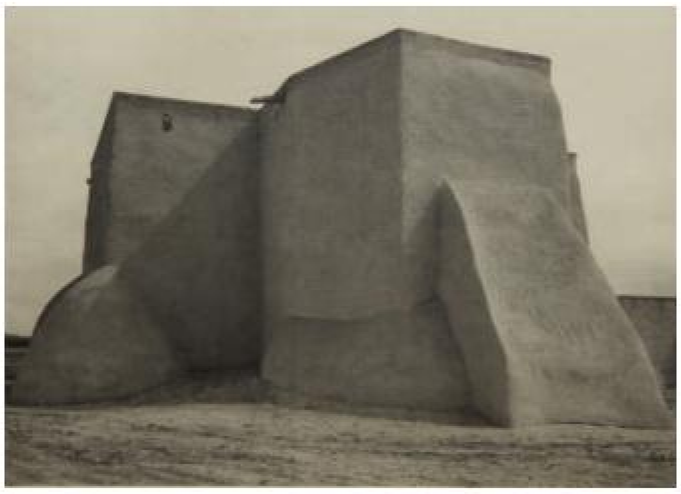
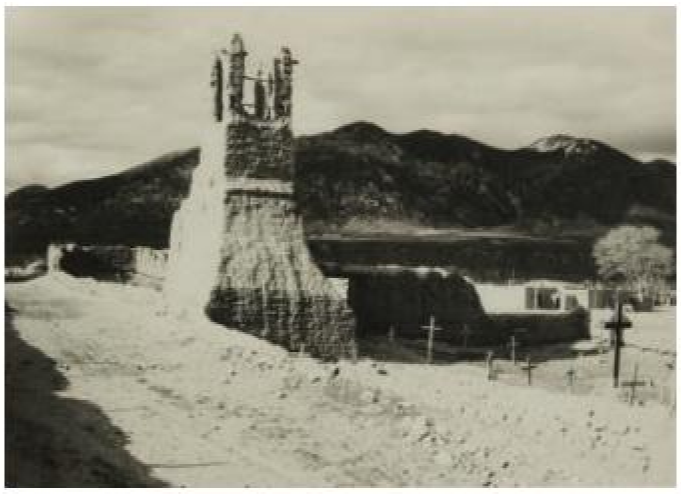
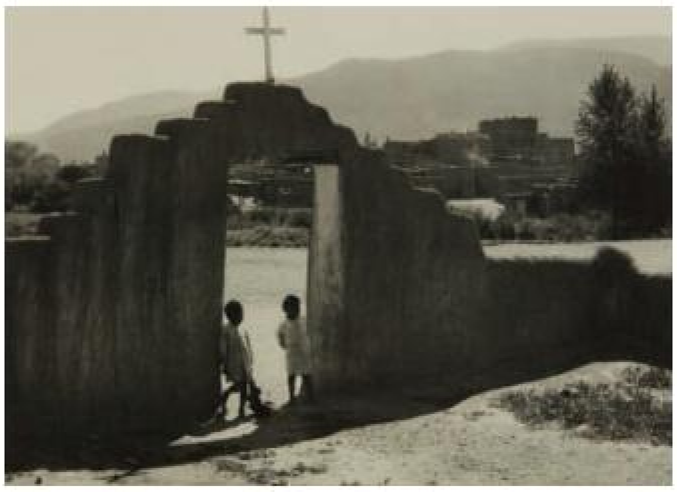
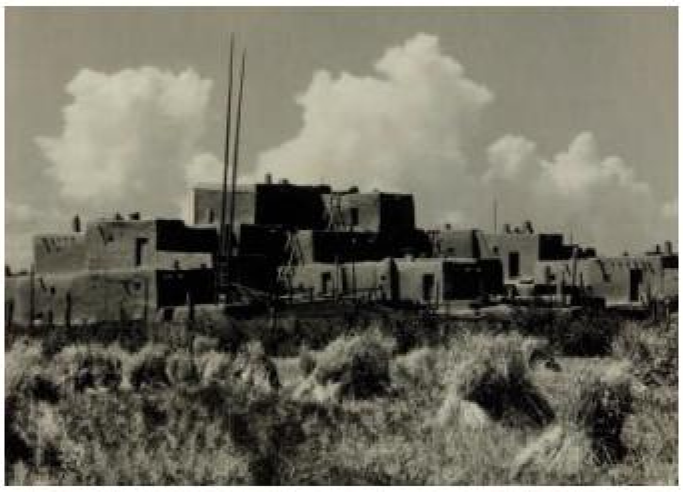
Actual size, verso

59. **Paul Strand** 1890-1976

Ranchos de Taos Church, 1931
Platinum print, flush-mounted to another platinum print.
3¾ x 4¾ in. (9.5 x 12.1 cm)
Credited 'Paul Strand,' titled and initialed 'HS' by Hazel Strand in pencil on trimmed board accompanying the work.

Estimate
$30,000-50,000

Provenance
The Paul Strand Foundation, 1994

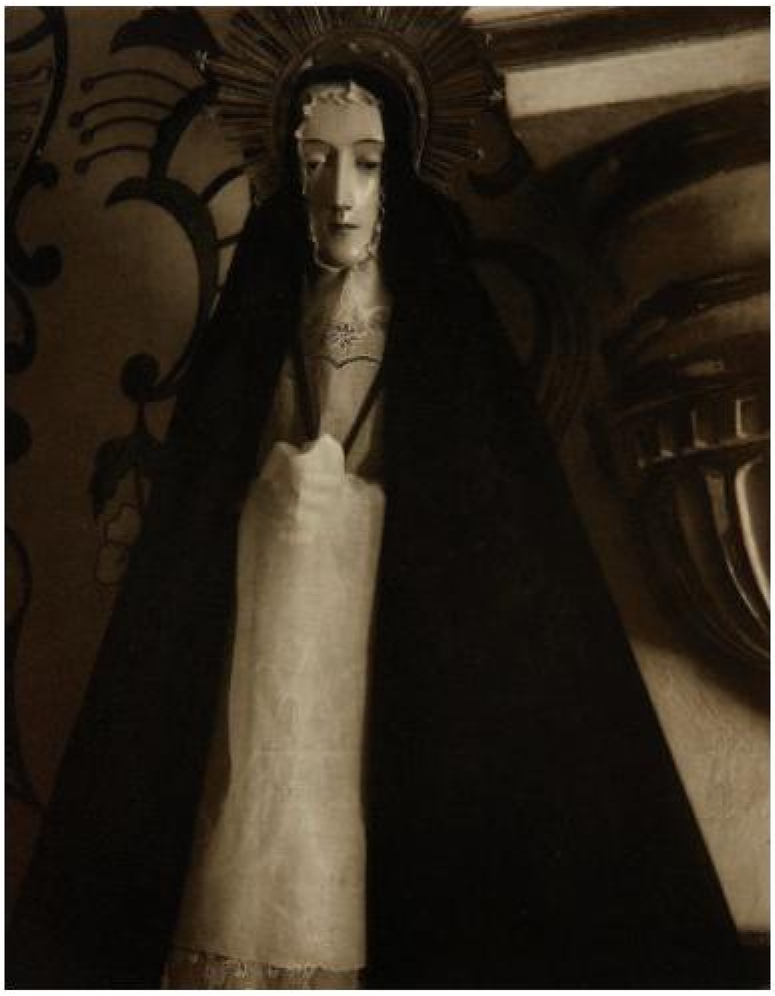













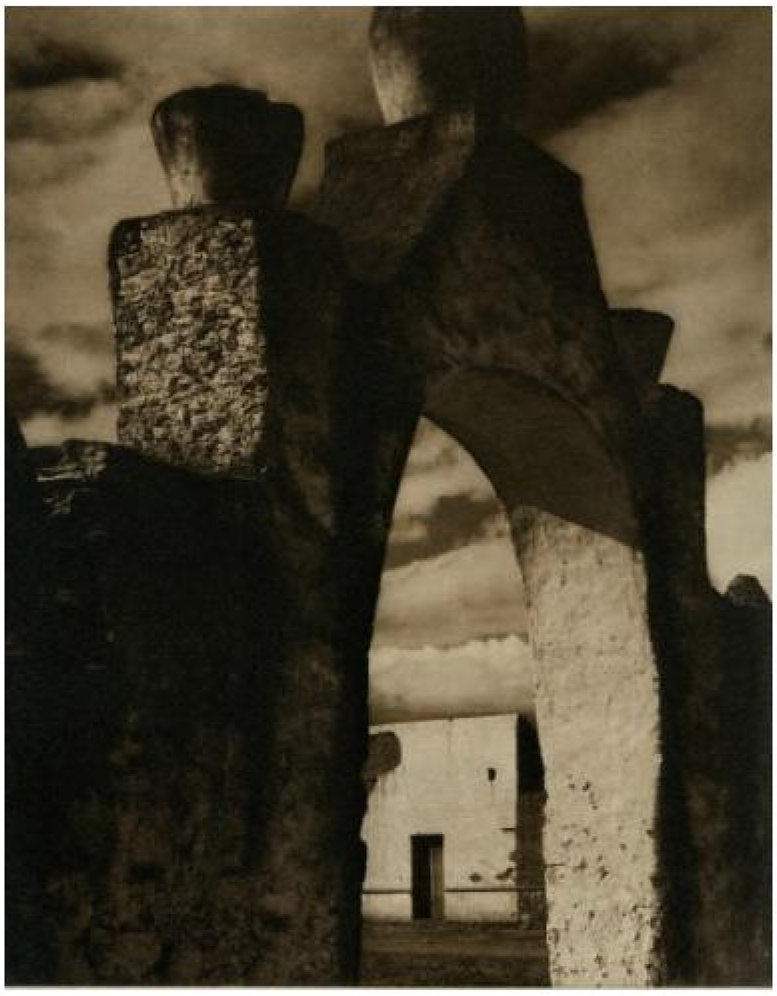
60. Ansel Adams 1902-1984

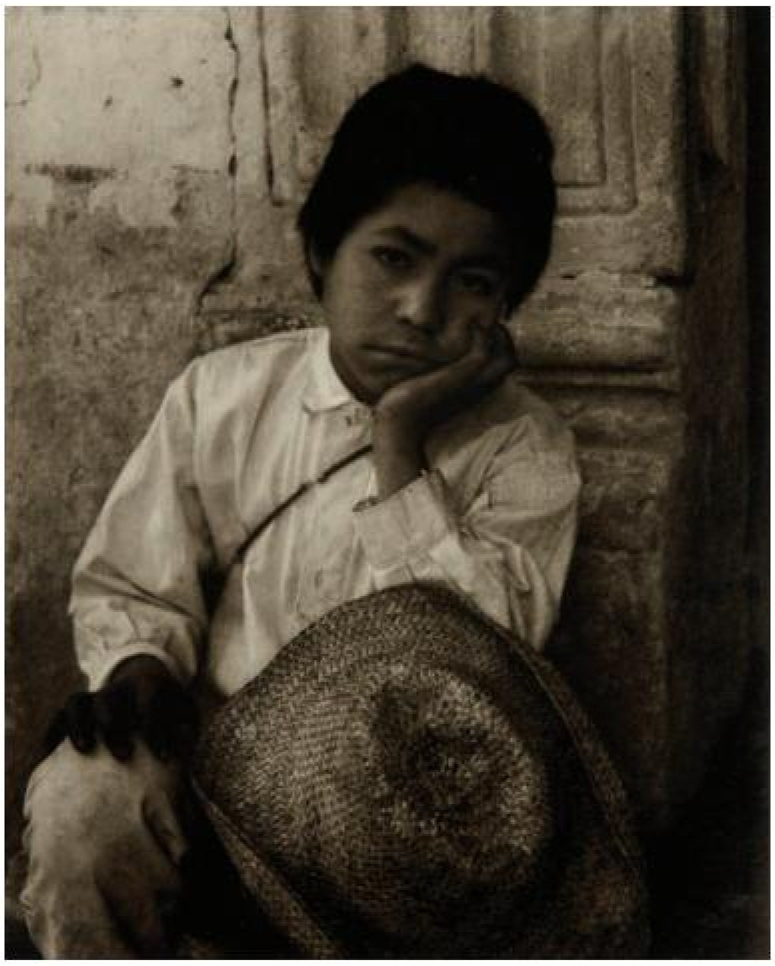
Taos Pueblo
San Francisco: Grabhorn Press, 1930. Illustrated with twelve gelatin silver prints on Dassonville paper, text by Mary Austin.
Varying dimensions from 6 x 8⅜ in. (15.2 x 21.3 cm) to 9 x 6½ in. (22.9 x 16.5 cm) or the reverse
Signed in ink by the artist and Mary Austin and stamped number 73 on the colophon. Folio, 1/4 morocco with stamped title and raised bands on spine and linen sides. Interior thunderbird motif by Valenti Angelo. Number 73 from an edition of 108.

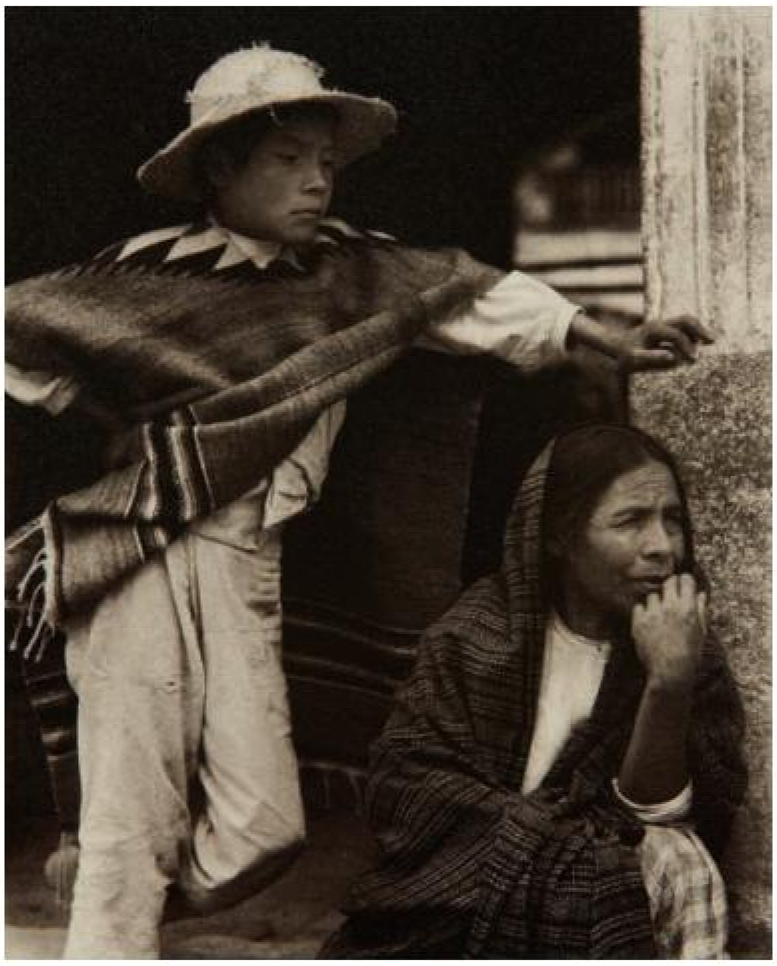
Plates include:
I. *North House (Hlauuma)*
II. *South House (Hlaukwima)*
III. *A Man of Taos*
IV. *Ruins of Old Church*
V. *New Church*
VI. *Girl of Taos*
VII. *North House (End View)*
VIII. *South House, Harvest*
IX. *Old Man of Taos*
X. *South House, Woman Winnowing Grain*
XI. *North House, Kiva, and Thunder Clouds*
XII. *Church at Ranchos de Taos*

Estimate
$25,000-35,000









61. **Paul Strand** 1890-1976

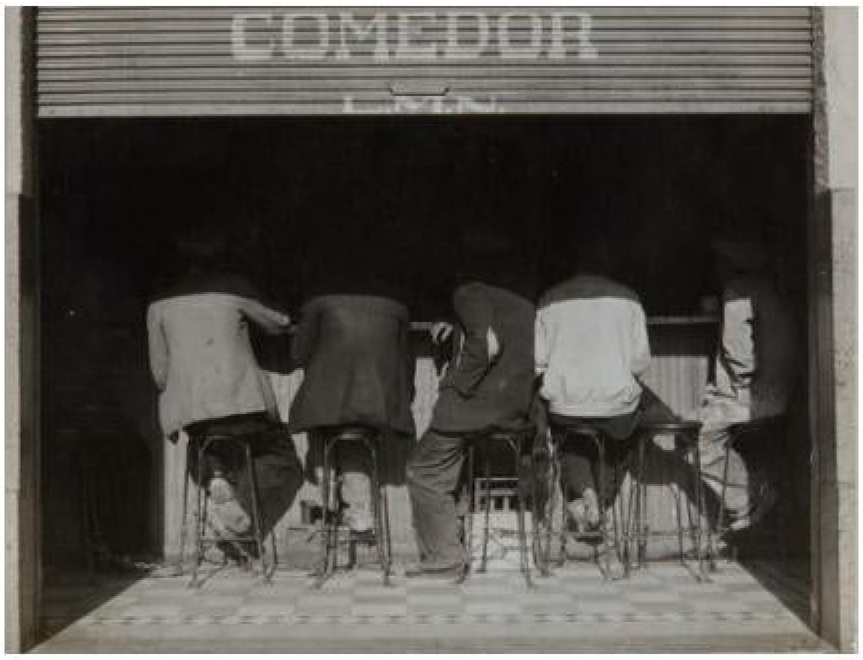
Photographs of Mexico
New York: Virginia Stevens, 1940.
Twenty hand-coated photogravures.
Varying dimensions from 5 x 6⅜ in. (12.7 x 16.2 cm) to 10⅜ x 8½ in. (26.4 x 21.6 cm) or the reverse.
Signed in ink on the colophon. Each numbered sequentially 1-20 in ink on the verso. Together with the printed introduction by Leo Hurwitz, acknowledgements by Strand and plate list. Enclosed within a tan, linen folding slipcase with black printed title. One from an edition of 250.

Estimate
$15,000-25,000

Provenance
Sotheby's, New York, 22 April 2006, lot 125

Literature
Krippner, *Paul Strand in Mexico*, frontispiece, pp. 34, 46-47, 101, 105-131

Titles include:
Near Saltillo; Church – Coapiaxtla; Virgin – San Felipe – Oaxaca; Women of Santa Anna – Michoacan; Men of Santa Anna – Michoacan; Women – Patzcuaro; Boy – Uruapan; Cristo – Oaxaca; Woman and Boy – Tenancingo; Plaza – State of Puebla; Man with a Hoe – Los Remedios; Calvario – Patzcuaro; Cristo – Tlacochoaya – Oaxaca; Boy – Hidalgo; Woman and Baby – Hidalgo; Girl and Child – Toluca; Cristo with Thorns – Huexotla; Man – Tenancingo; Young Woman and Boy – Toluca; Gateway - Hidalgo



Actual size

62. Manuel Álvarez Bravo 1902-2002

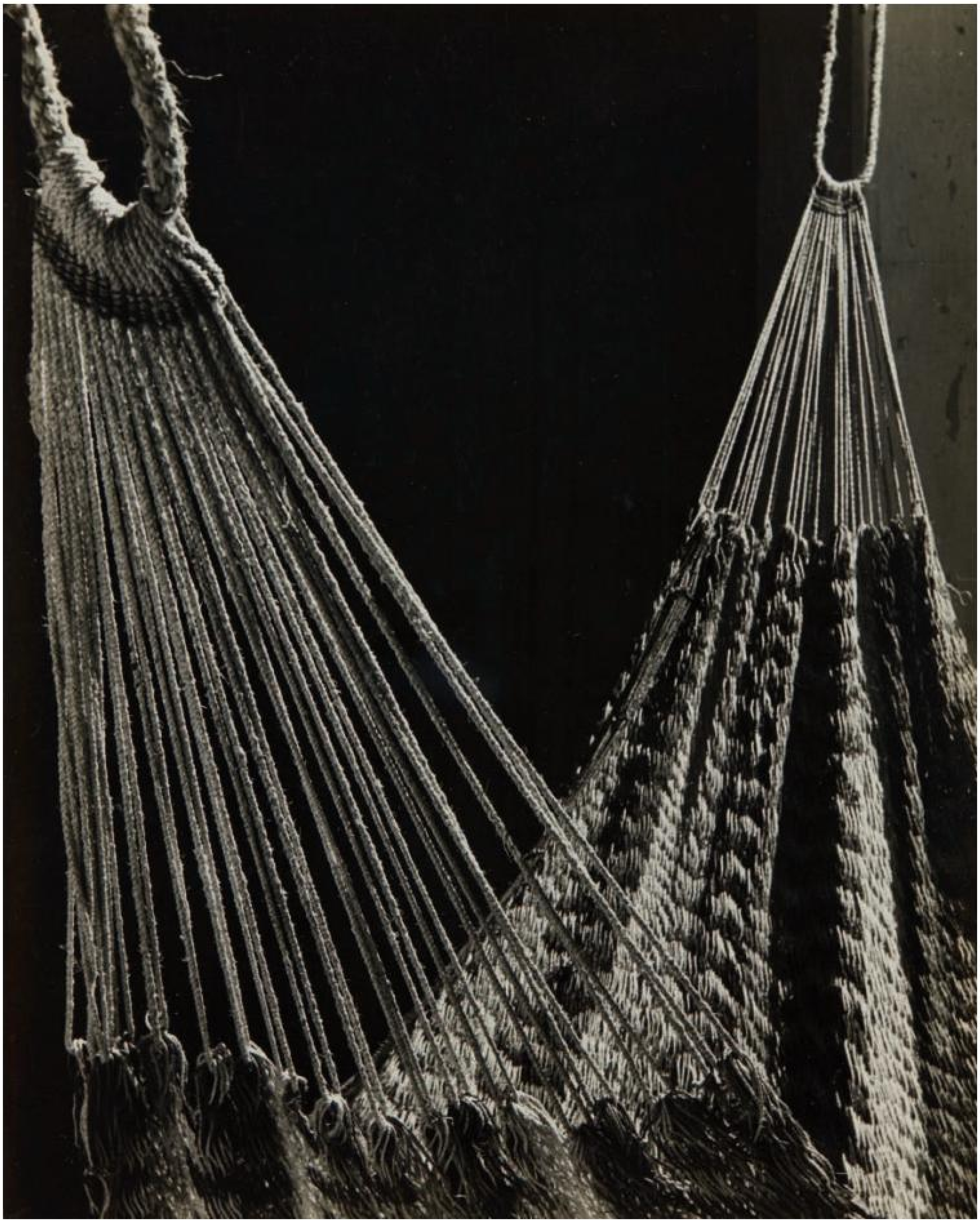
Los Agachados (The crouched ones), 1934
Gelatin silver print.
3 x 3¼ in. (7.6 x 8.3 cm)
Credited in an unidentified hand in ink on the verso.

Estimate
$15,000-25,000

Provenance
Estate of Jacob Bean, former Curator of Drawings at The Metropolitan Museum of Art, New York
Sotheby's, New York, 7 October 1993, lot 274

Literature
Aperture, *Aperture Masters of Photography: Manuel Álvarez Bravo*, p. 15
J. Paul Getty Museum, *In Focus: Manuel Álvarez Bravo*, pl. 18
Kismaric, *Manuel Álvarez Bravo*, p. 78
Museum of Photographic Arts, *Revelaciones: The Art of Manuel Álvarez Bravo*, pl. 11
Parker, *Manuel Álvarez Bravo*, p. 30
The Corcoran Gallery of Art, *M. Álvarez Bravo*, pl. 42
Turner Publications, *Manuel Álvarez Bravo: 100 Years, 100 Days*, pl. 33
Urbajtel, *Manuel Álvarez Bravo: Photopoetry*, p. 119
Steidl, *Photographs by Manuel Álvarez Bravo, Henri Cartier-Bresson and Walker Evans, Documentary and Anti-Graphic*, p. 79

This photograph comes originally from the collection of Jacob Bean, Curator of Drawings at The Metropolitan Museum from 1960 to the early 1990s. In the 1940s, Bean worked for pioneering gallerist Julien Levy who exhibited Bravo's photographs in 1935 in the now-famous *Documentary and Anti-Graphic* exhibition. It is likely that Bean acquired this print from Levy.



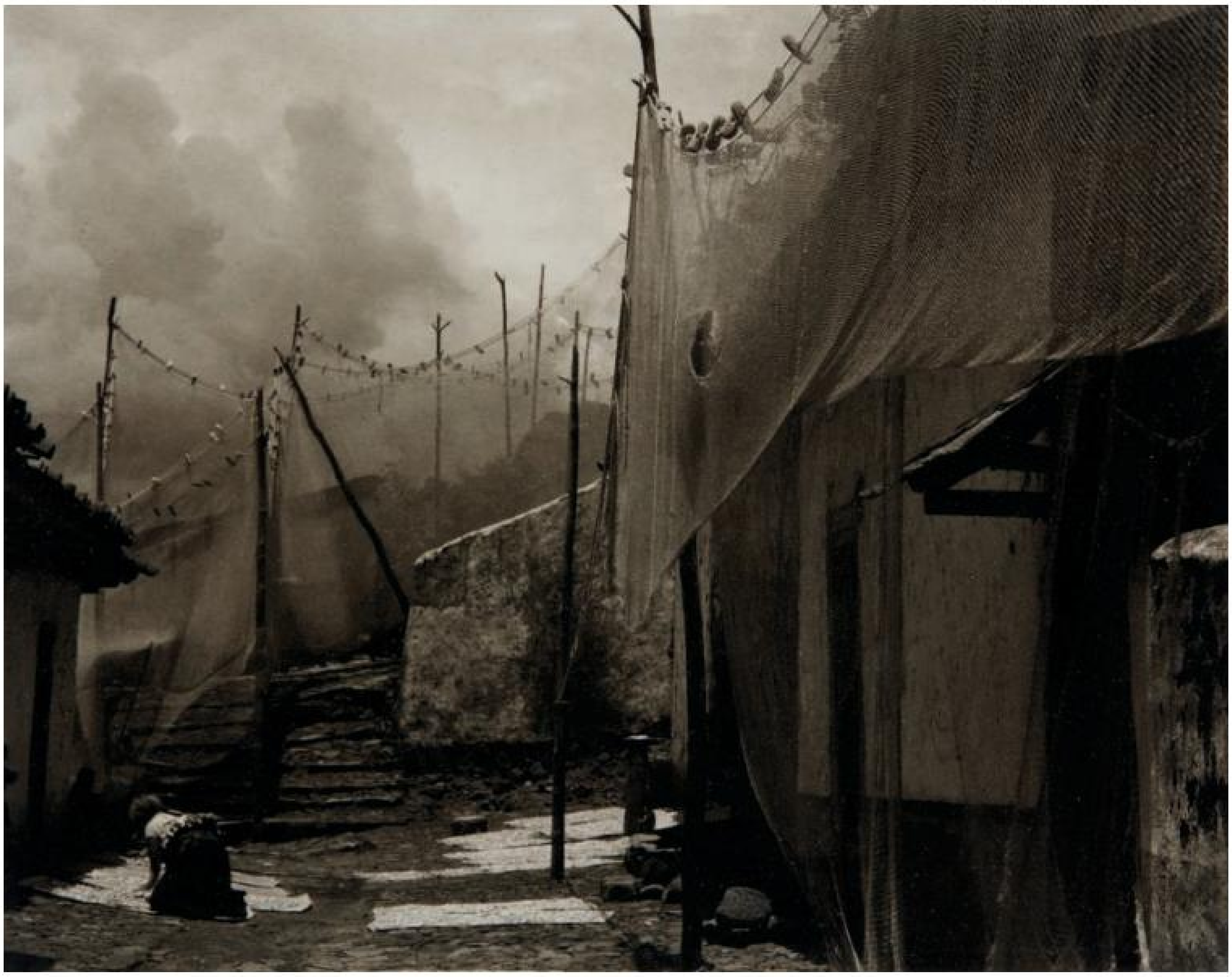
63. Tina Modotti 1896-1942

Hammock, circa 1926
Gelatin silver print.
9⅝ x 7⅝ in. (24.4 x 19.4 cm)

Estimate
$15,000-25,000

Provenance
Originally in the Collection of Frances Toor, folklorist and publisher of *Mexican Folkways*
Throckmorton Fine Art, New York
Robert Miller Gallery, New York, 1997

Literature
Robert Miller Gallery, *Tina Modotti: Photographs*, pl. 8 (this print)
Hooks, *Tina Modotti*, p. 19
Poniatowska, *Luz y luna, las lunitas*, p. 85



Actual size

64. Paul Strand 1890-1976

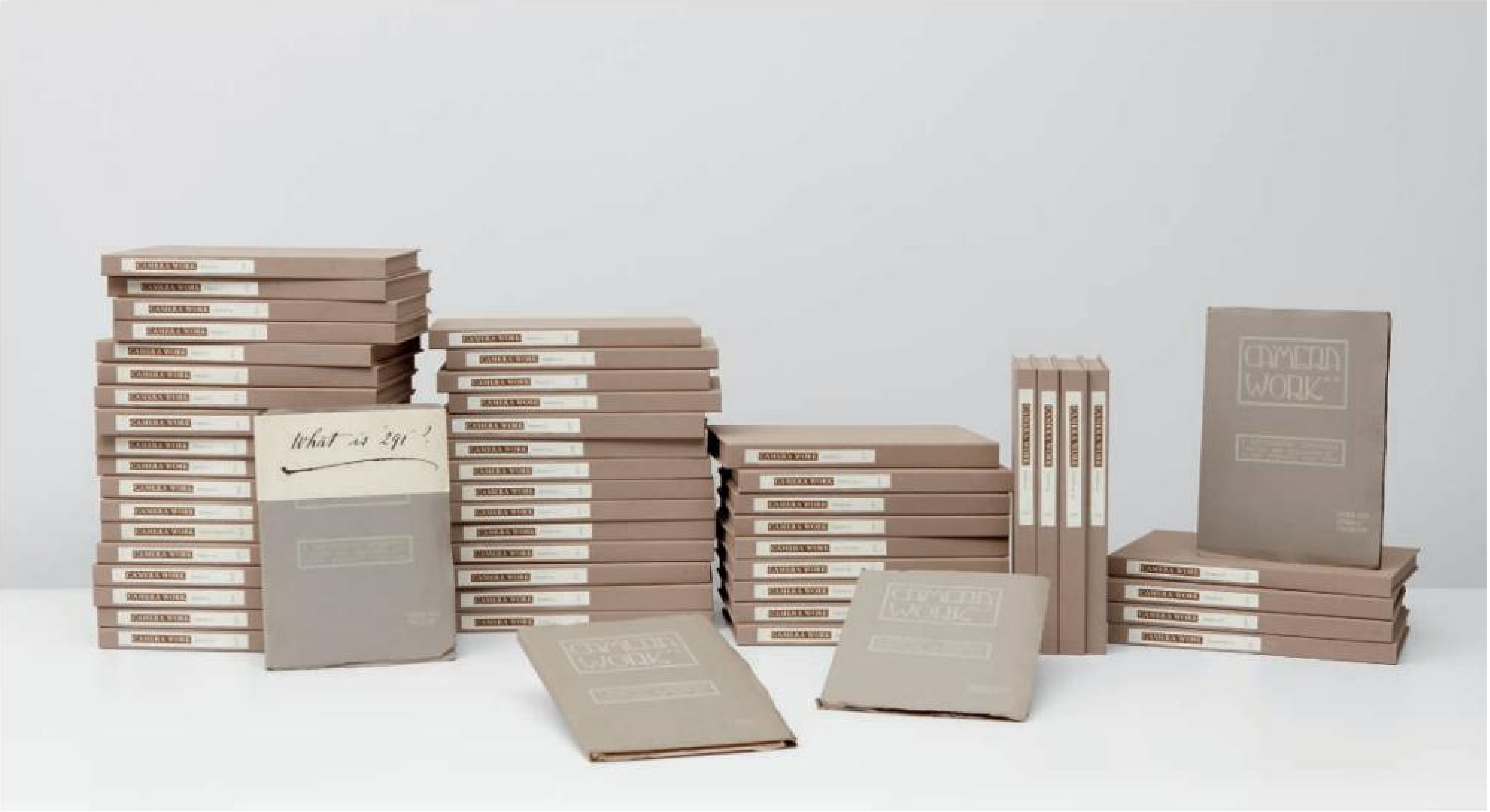
The Nets, Janitzio, Lake Pátzcuaro, Michoacán, Mexico, 1933
Platinum print.
4⅝ x 5⅞ in. (11.7 x 14.9 cm)
Signed, titled and dated in ink on the reverse of the flush-mount.

Estimate
$15,000-25,000

Provenance
Collection of Michael E. Hoffman, former Director, Aperture Foundation
Weston Gallery, Carmel, 1994

Exhibited
Paul Strand: Master of Modern Photography, Philadelphia Museum of Art, 21 October 2014-4 January 2015

Literature
Barberie, *Paul Strand: Master of Modern Photography*, pl. 109 (this print)
Aperture, *Paul Strand: A Retrospective Monograph: The Years 1915-1946*, p. 108
Krippner, *Paul Strand in Mexico*, pp. 219, 307
N. Newhall, *Paul Strand: Photographs, 1915-1945*, p. 27
National Gallery of Art, *Paul Strand*, p. 95



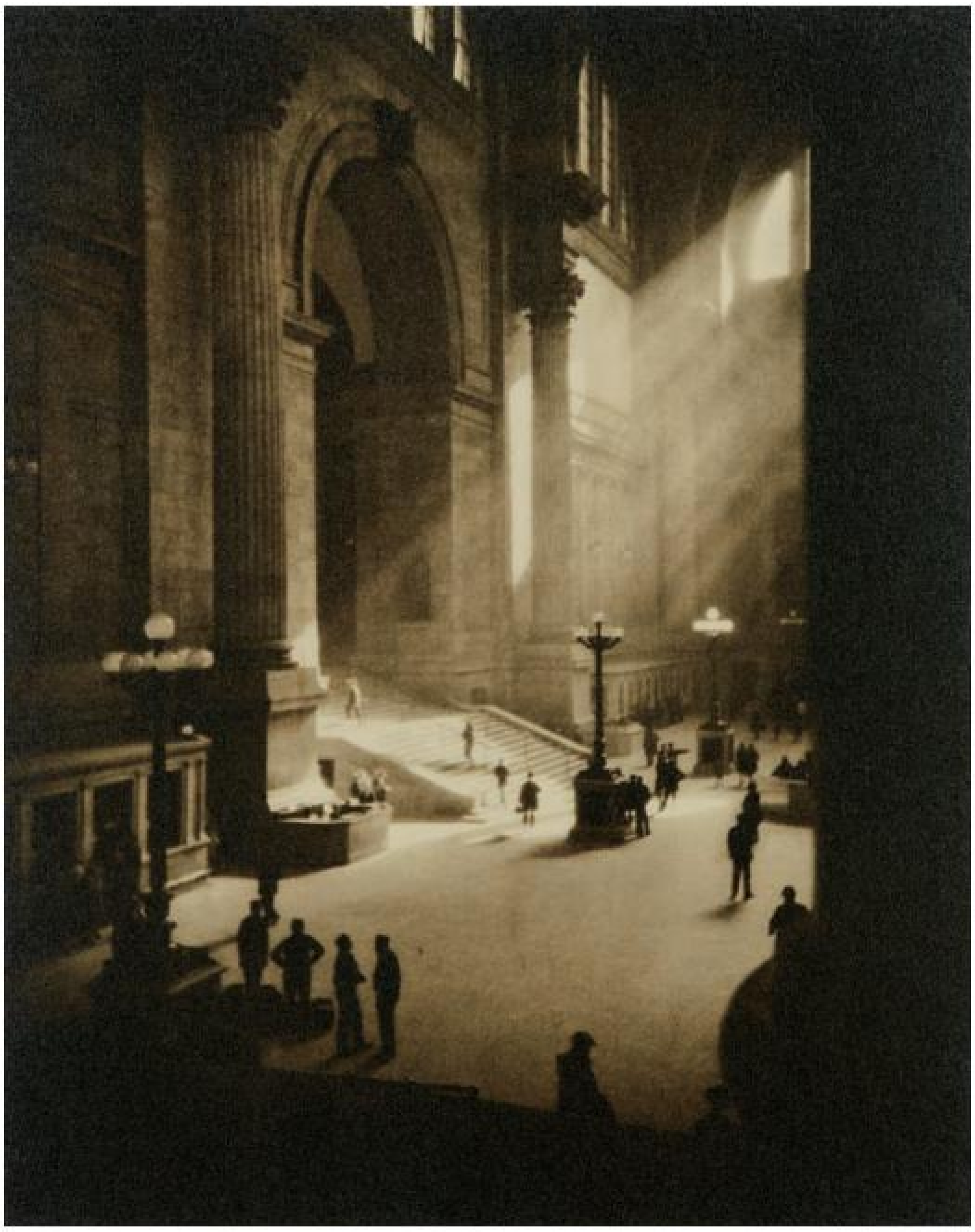
65. Alfred Stieglitz, editor 1864-1946

Camera Work: A Photographic Quarterly
New York: Alfred Stieglitz, 1903-1917. A nearly complete set comprising *Numbers 2-50*, *Steichen Supplement* (1906), two *Special Numbers* (1912 and 1913), and duplicate copies of No. 47, all illustrated with photogravures and halftones. Original wrappers, each contained within a gray linen clamshell case with printed title affixed to the spine. Varying dimensions from 2¾ x 2¾ in. (7 x 7 cm) to 11½ x 8¼ in. (29.1 x 21.1 cm) or the reverse

Estimate
$100,000-150,000

Produced between 1903 and 1917, Alfred Stieglitz's *Camera Work* is one of the most ambitious publishing projects in the history of photographic literature. Within its 15-year lifespan it encompassed the shifting dominant modes of photography and traced the medium's evolution from Pictorialism to Modernism. Not only did it showcase images by the most important photographers of the day, it introduced new artwork by Auguste Rodin, Pablo Picasso, Henri Matisse, and Paul Cézanne to its readership. The production values of the journal remained exceedingly high throughout its run, with many of its illustrations appearing in photogravure.

This nearly complete set of *Camera Work* lacks the first issue but is otherwise intact. It includes *Number 47* in duplicate; one of these is signed and inscribed by Stieglitz. In addition to issues devoted exclusively to the work of Stieglitz, Edward Steichen, and Paul Strand, this set includes the photogravure of Stieglitz's *Icy Night* that appears in an advertisement for Goerz lenses in *Number 4*; Steichen's graphic design for the Little Galleries of the Photo Secession in *Number 13*; and a photogravure of Coburn's *Broadway and the Singer Building by Night* that appears in an ad for his forthcoming book *New York* in *Number 32*. Each of the 50 volumes in this lot is housed in a handsome modern custom-made linen clamshell box.

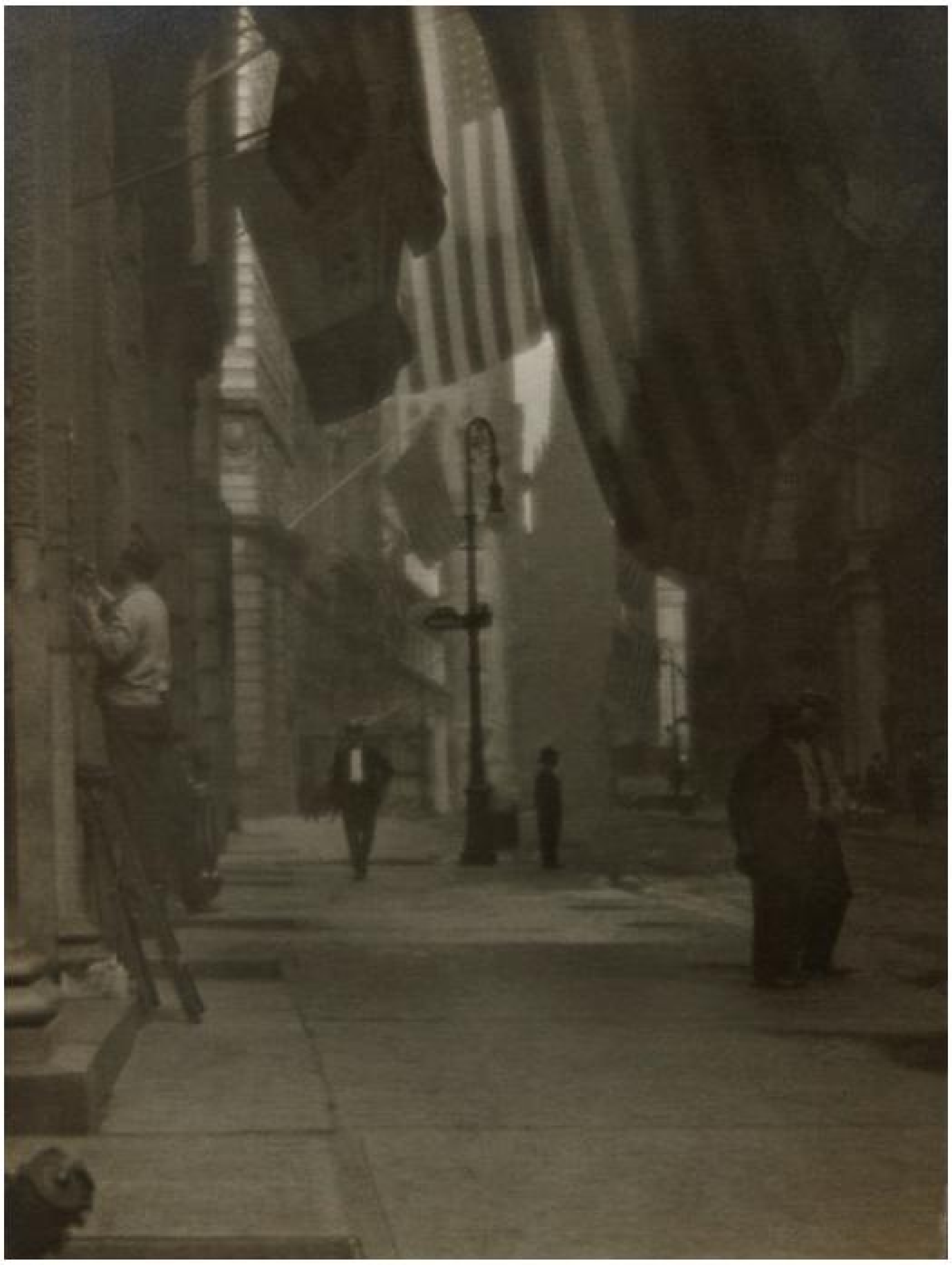


66. Drahomir Josef Ruzicka 1870-1960

Penn Station, New York, 1919
Gelatin silver print, printed circa 1930, mounted.
13 x 10¼ in. (33 x 26 cm)

Estimate
$7,000-9,000

Provenance
Estate of Carl Sanchez, Jr., fellow member of the Photographic Society of America
Howard Greenberg Gallery, New York, 1995



67. William Gordon Shields

1883-1947

Flag Day, 1917
Gelatin silver print.
12¾ x 9½ in. (32.4 x 24.1 cm)

Estimate
$5,000-7,000

Provenance
Howard Greenberg Gallery, New York

68. Adam Clark Vroman

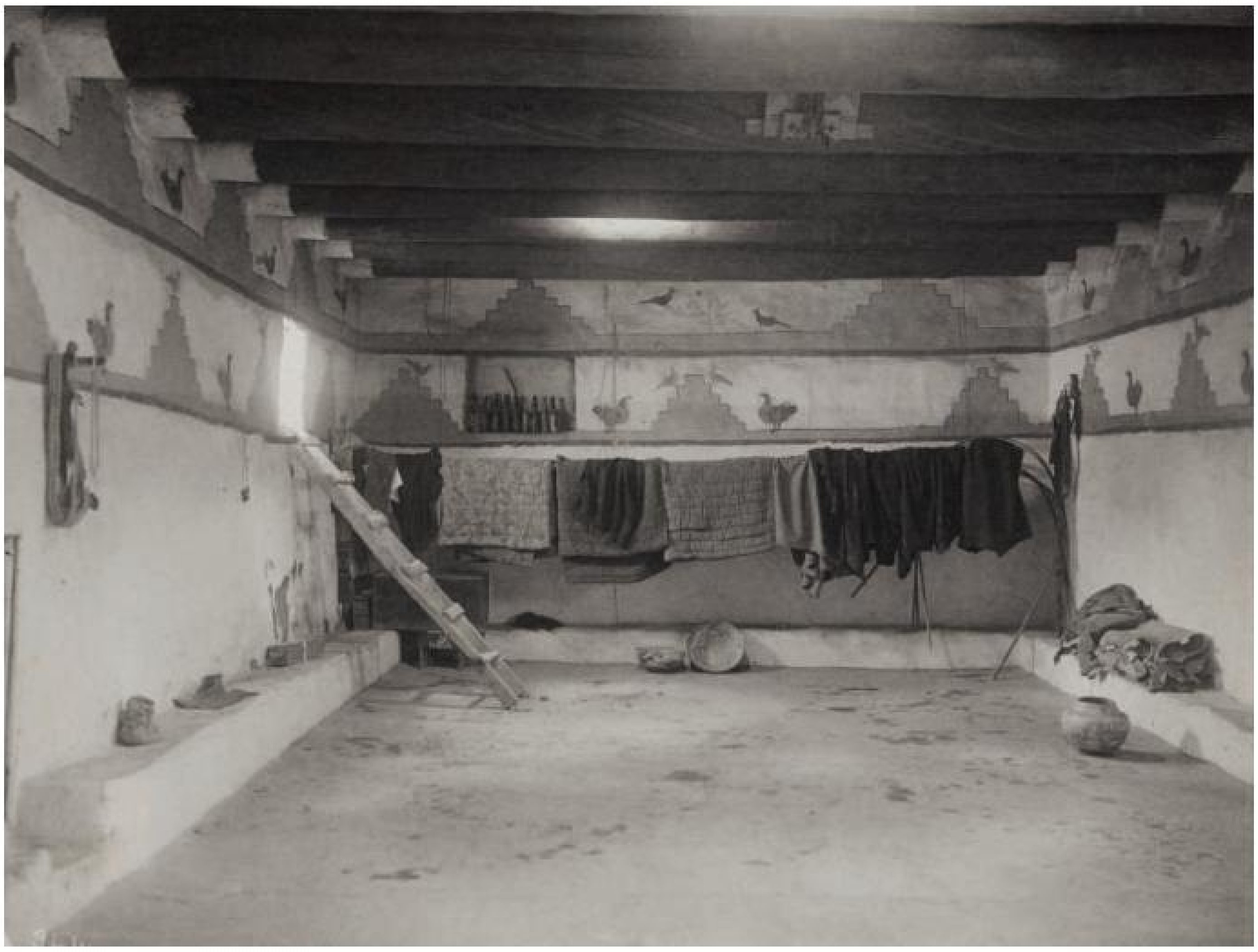
1856-1916

Zuni Interior, 1899
Platinum print.
6 x 8 in. (15.2 x 20.3 cm)
Numbered '944' in ink in the margin.

Estimate
$6,000-8,000

Provenance
Andrew Smith Gallery, Santa Fe, 1995

Literature
Webb and Weinstein, *Dwellers at the Source: Southwestern Indian Photographs of A.C. Vroman, 1895-1904*, pl. 100, there titled *Interior, room used for ceremonial purposes*

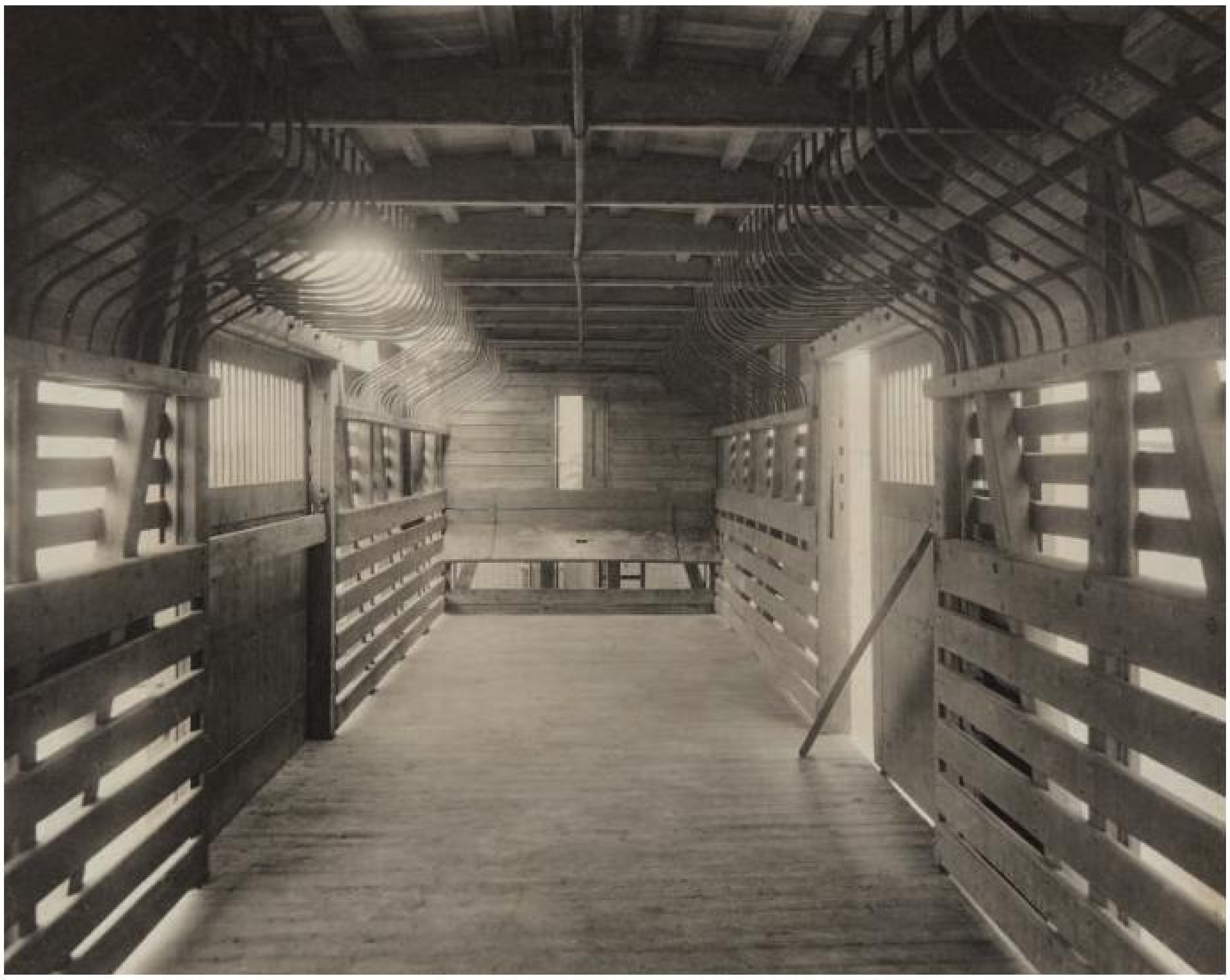


69. William H. Rau 1855-1920

Interior of a Railroad Car on the Pennsylvania Line, circa 1880
Platinum print.
7½ x 9½ in. (19.1 x 24.1 cm)
Signature blindstamp on the mount.

Estimate
$5,000-7,000

Provenance
Sotheby's, New York, 18 April 1996, lot 134



70. Otto Wegener 1849-1924

Parisian Railroad Station, circa 1910
Gum bichromate print with gilt borders, mounted.
9 x 11 in. (22.9 x 27.9 cm)

Estimate
$30,000-50,000

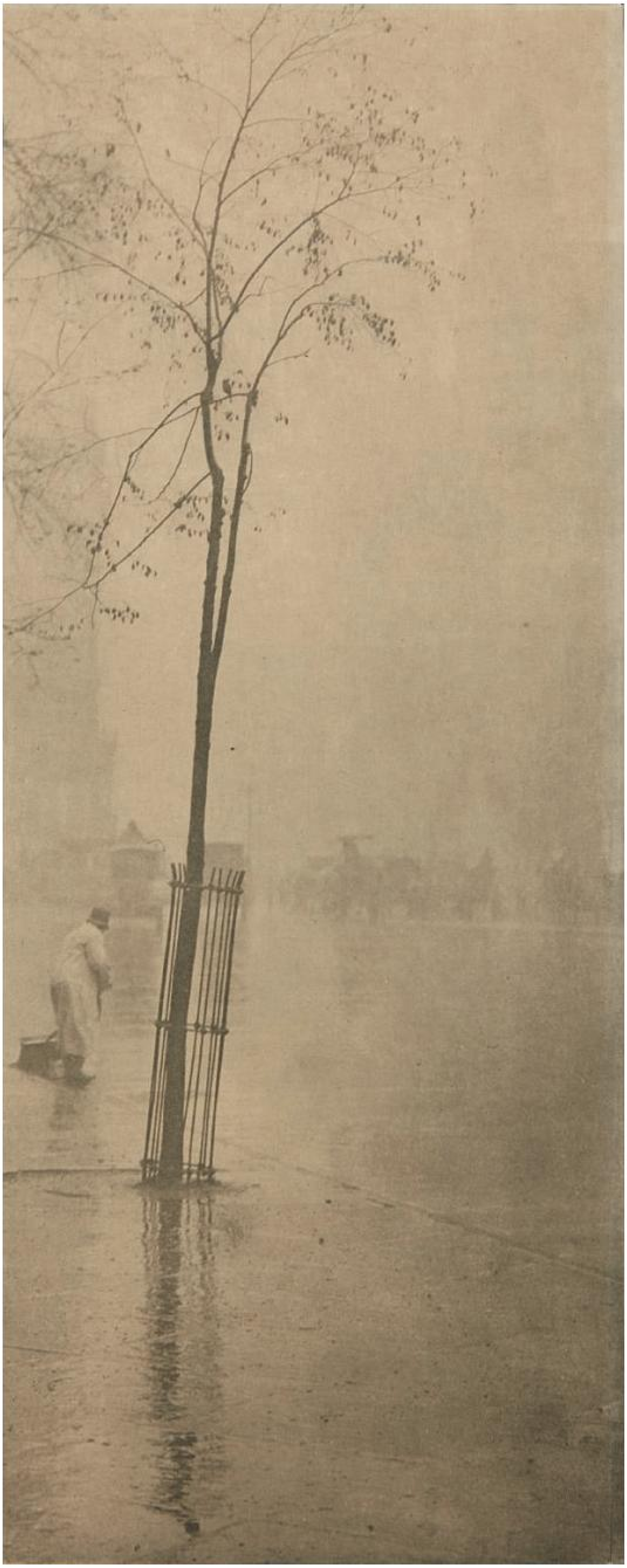
Provenance
Collection of Marie-Thérèse and André Jammes, Paris
Sotheby's, London, *La Photographie. Collection Marie-Thérèse et André Jammes*, 27 October 1999, lot 257

Exhibited
Niépce to Atget: The First Century of Photography, From the Collection of André Jammes, Art Institute of Chicago, 16 November 1977- 15 January 1978

Literature
Art Institute of Chicago, *Niépce to Atget: The First Century of Photography, From the Collection of André Jammes*, pl. 128

The Swedish-born photographer Otto Wegener, better known by his professional moniker "Otto," became one of the most successful portrait photographers of his day in Paris. Contemporary accounts describe his establishment on the Place de la Madeleine as lavish and crowded with fashionable people waiting to have their portraits made. Otto's studio included gallery space which he sometimes made available for exhibitions; in 1902 Edward Steichen showed his work there. Otto's commercial portraiture makes up the overwhelming amount of his extant work. Far rarer are examples of his artistic photography, such as the bravura gum bichromate print offered here. Despite the fact that Otto showed his work in exhibitions of Pictorial photography in Paris, Dresden, and Leipzig in the late 19th and early 20th centuries, his non-commercial work appears on the market very infrequently.

Otto had studied Pictorial print processes with Robert Demachy and Constant Puyo. For a brief period around 1906, he hired Edward Steichen to instruct him in different techniques. At the time, Steichen was struggling financially to support his wife and young daughter while pursuing his own work. Bemused that he was instructing one of the most successful photographers in Paris, Steichen wrote to Alfred Stieglitz, "Well—I've taken a *job* as a day laborer. I am working for Otto!!!" (*Steichen: The Master Prints*, p. 68). Regardless, Steichen appreciated the handsome wage Otto paid—$20 a day—and clearly Otto absorbed the younger photographer's lessons: the gilt borders around the print offered here perhaps show Steichen's influence, as does Otto's evocative and assured handling of the gum bichromate technique.



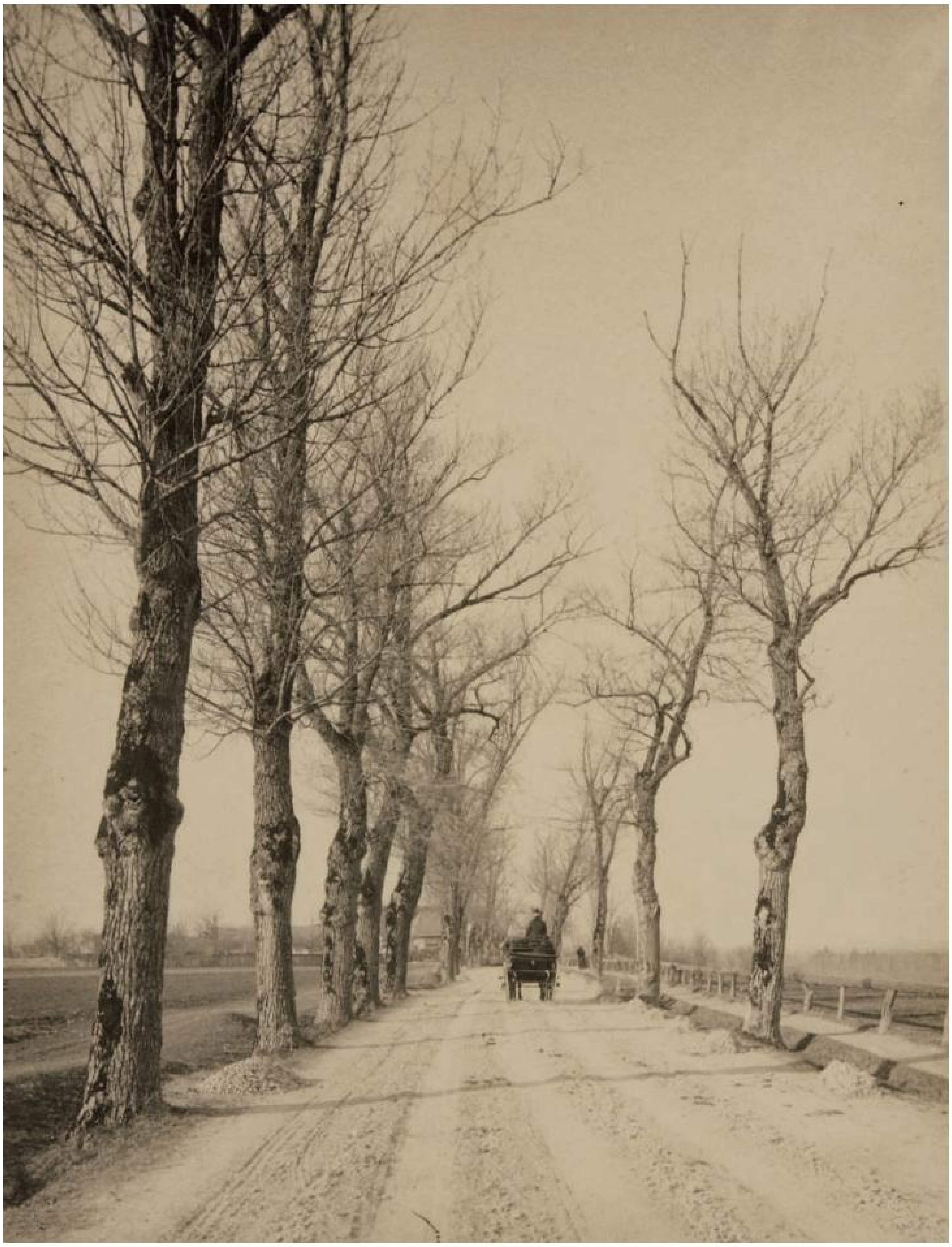
71. **Alfred Stieglitz** 1864-1946

Spring Showers, 1900-1901
Large-format photogravure, printed 1903-1904, flush-mounted.
12¼ x 5 in. (31.1 x 12.7 cm)

Estimate
$10,000-15,000

Provenance
Doris Bry, New York, 1993

Literature
Greenough, *Alfred Stieglitz: The Key Set (Volume One)*, no. 269
Camera Notes, 5:3, January 1902, p. 183
Camera Work, Number 36, October 1911, p. 16
Bulfinch Press, *Alfred Stieglitz*, pl. 13
Greenough and Hamilton, *Alfred Stieglitz: Photographs and Writings*, pl. 13
Margolis, *Alfred Stieglitz: A Pictorial Guide*, p. 102
National Gallery of Art, *Modern Art and America: Alfred Stieglitz and his New York Galleries*, p. 37
Norman, *Alfred Stieglitz: An American Seer*, pl. IX
Peterson, *Alfred Stieglitz's Camera Notes*, cover, pl. 82
Whelan, *Stieglitz on Photography: His Selected Essays and Notes*, p. 115
Doty, *Photography as a Fine Art*, pl. IV



72. Alfred Stieglitz 1864-1946

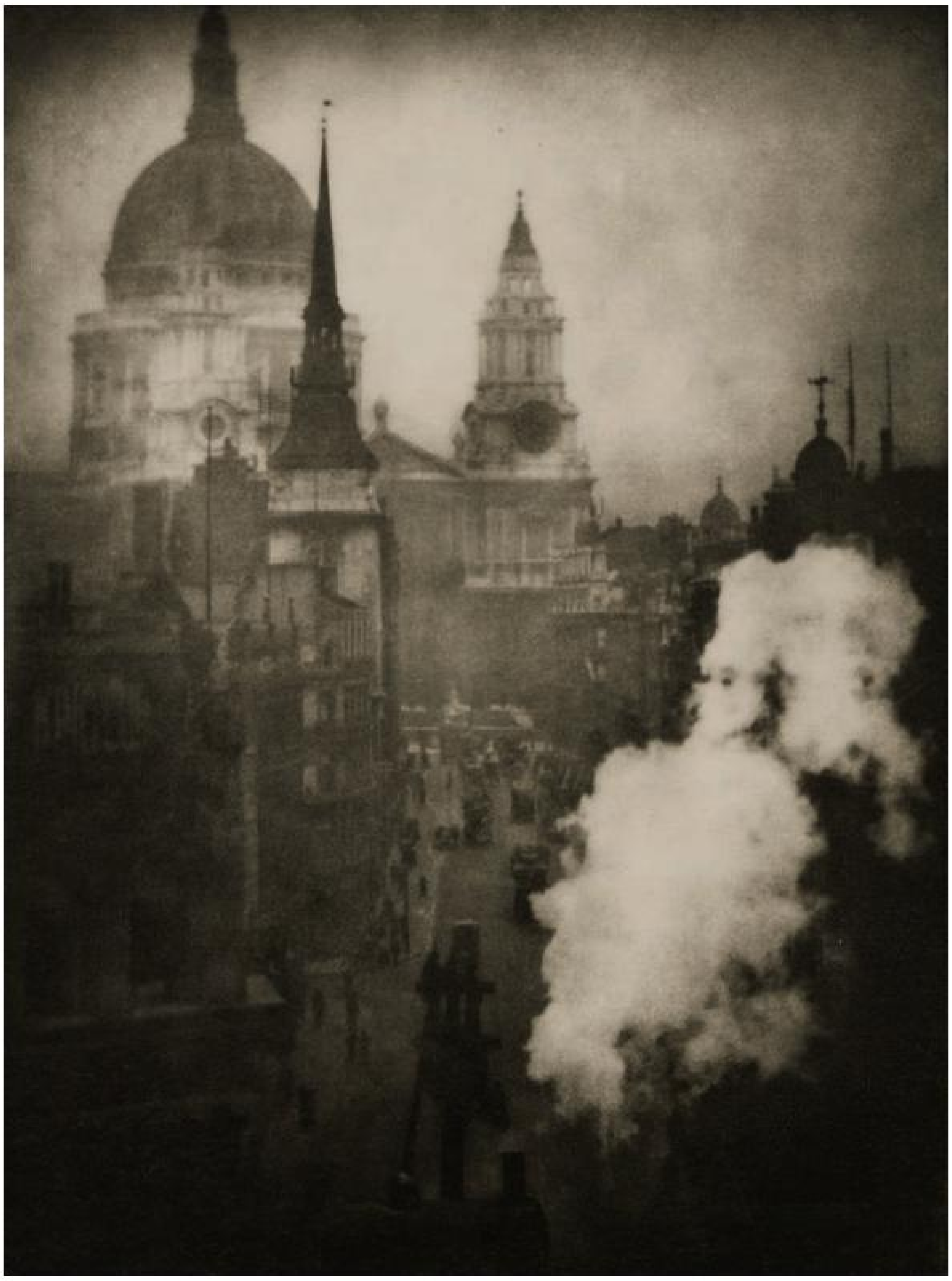
November Days, 1887
Platinum print, printed 1895.
8½ x 6½ in. (21.6 x 16.5 cm)
Signed, titled and dated '1895' in pencil on the mount.

Estimate
$20,000-30,000

Provenance
Doris Bry, New York, 1994

Literature
Greenough, *Alfred Stieglitz: The Key Set (Volume One)*, no. 54
The American Amateur Photographer, December 1891, Vol. 3, No. 12, p. 485
The Photographic Times, 21 July 1893, Vol. 23, p. 389
'What is 291?,' *The Christian Science Monitor*, 17 November 1937, p. 5

Made early in Stieglitz's career, *November Days* retained its importance for the photographer throughout his life. It is represented here as a platinum print, boldly signed and titled by the photographer on the mount. Stieglitz included this image in several significant exhibitions of his work in the late 19th century, including his first solo show at the New York Camera Club in 1899. *November Days* is one of the early images Stieglitz reincorporated into his exhibition repertoire beginning in the 1920s. Indeed, its crisp depiction of bare trees starkly outlined against the sky seems more in-tune with the Modernist work Stieglitz was then making at Lake George than with Pictorialism. He hung *November Days* in his 1935 solo exhibition at An American Place alongside similarly reevaluated early images and newer work.



73. Alvin Langdon Coburn 1882-1966

St. Paul's Cathedral from Ludgate Circus, 1905
Large-format photogravure.
15⅛ x 11¼ in. (38.4 x 28.6 cm)
Signed in ink in the margin.

Estimate
$7,000-9,000

Provenance
Private Collection
Christie's, London, 3 May 1995, lot 69

Exhibited
The Art of Photography 1839-1989, Museum of Fine Arts Houston, 11 February-30 April 1989 traveling to Australian National Gallery, Canberra, 17 June-27 August 1989 and Royal Academy of Arts, London, 23 September-23 December 1989

Literature
Museum of Fine Arts Houston, *The Art of Photography 1839-1989*, pl. 170 (this print)
Edition Stemmle, *Alvin Langdon Coburn*, p. 67
Weaver, *Alvin Langdon Coburn: Symbolist Photographer 1882-1966*, p. 43
Taschen, *20th Century Photography*, p. 115

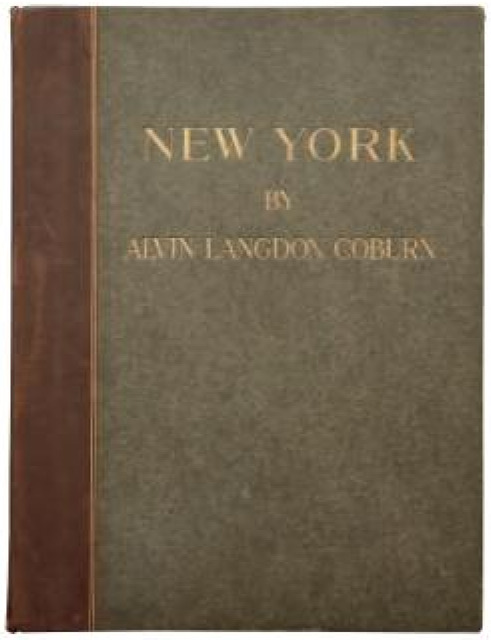
74. Alvin Langdon Coburn 1882-1966

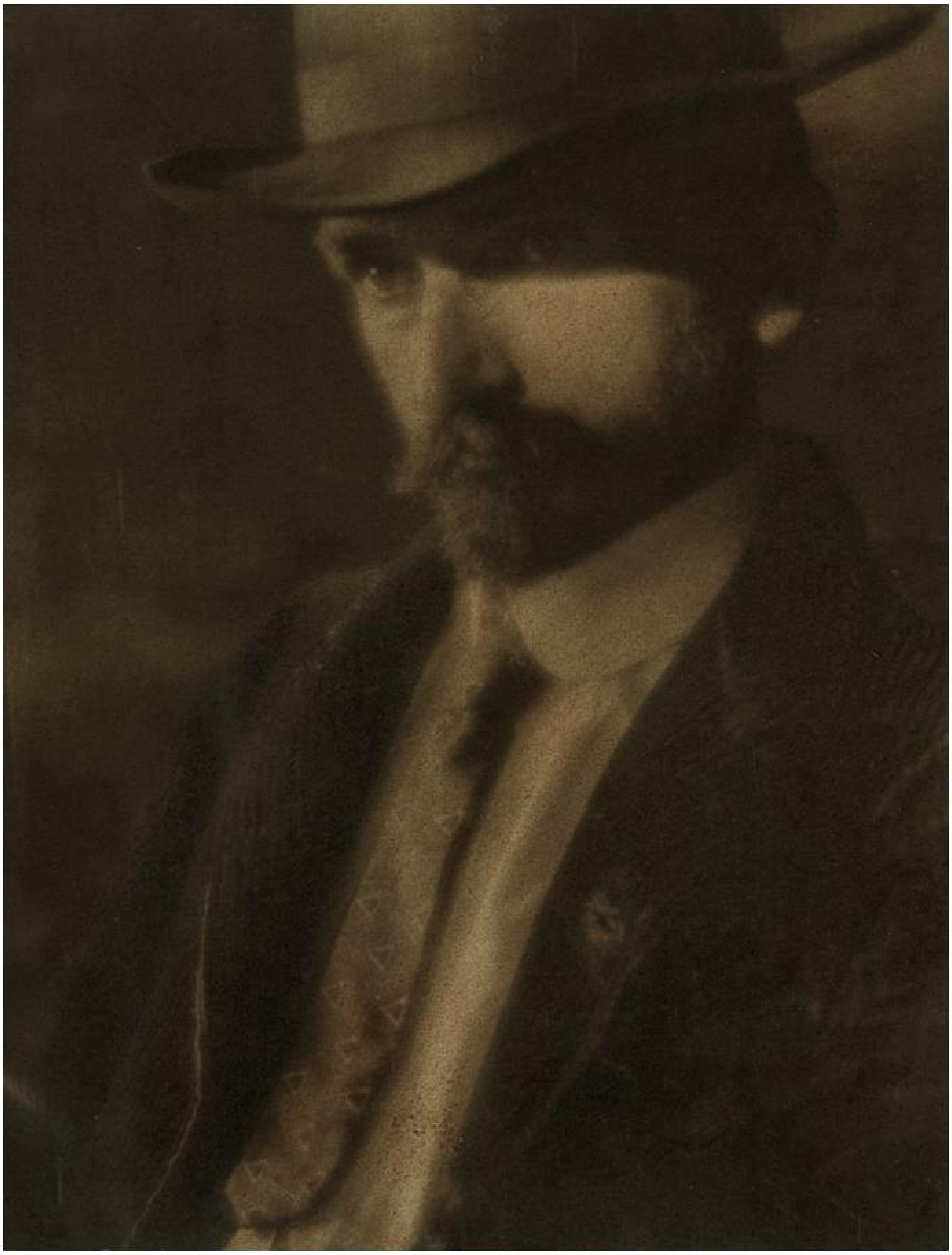
New York
London: Duckworth & Co., and New York: Brentano's, 1910. Complete volume of 20 hand-pulled photogravures. Foreword by H. G. Wells, signed in ink by Wells. Folio, 1/4 gilt-lettered leather and gray boards.
Varying dimensions from 3½ x 7 in. (8.9 x 17.8 cm) to 8 x 5¾ in. (20.3 x 14.6 cm)

Estimate
$6,000-8,000

Provenance
Swann Galleries, New York, 7 April 1993, lot 33

Literature
Aperture, *Alvin Langdon Coburn: Symbolist Photographer 1882-1966*, pp. 14, 40, 41, 47, 64
Edition Stemmle, *Alvin Langdon Coburn*, pp. 92, 95, 99, 101, 103, 106, 108





75. Alvin Langdon Coburn 1882-1966

Portrait of Arthur Wesley Dow, 1903
Gum bichromate over platinum print.
9¼ x 7 in. (23.5 x 17.8 cm)
Signed, titled, dated and inscribed in ink on the reverse of the secondary mount.

Estimate
$12,000-18,000

Provenance
From the artist to his neighbor, 1960s
Private Collection
Christie's, South Kensington, 22 November 1996, lot 191

The painter and printmaker Arthur Wesley Dow (1857-1922) exerted a transformative effect upon American art through his artwork and as a teacher, and was one of the first Americans to absorb Japanese and Chinese influences in the early 20th century. Dow was an accomplished photographer and, unlike other painters of the day, saw the expressive possibilities of the medium. He met Alvin Langdon Coburn in 1903 at his Ipswich Summer School of Art where this portrait was made. Coburn became a pupil and traveled with Dow to the American West, initiating the important series of Western landscapes Coburn would execute several years later.

Coburn was a master of photographic print processes and frequently combined them to produce complex multi-hued images. His use of pigment and platinum in the print offered here enhances this study of his friend and mentor, creating an evocative portrait that captures Dow's intelligence and keen eye.

76. Pierre Dubreuil 1872-1944

Un Geste, 1910
Platinum print.
7⅞ x 9½ in. (20 x 24.1 cm)
The artist's monogram in white ink on the recto; titled in pencil on the mount; signed, titled, annotated in pencil and 'DB69' stamp on the reverse of the mount; various exhibition labels affixed to the reverse of the mount.

Estimate
$50,000-70,000

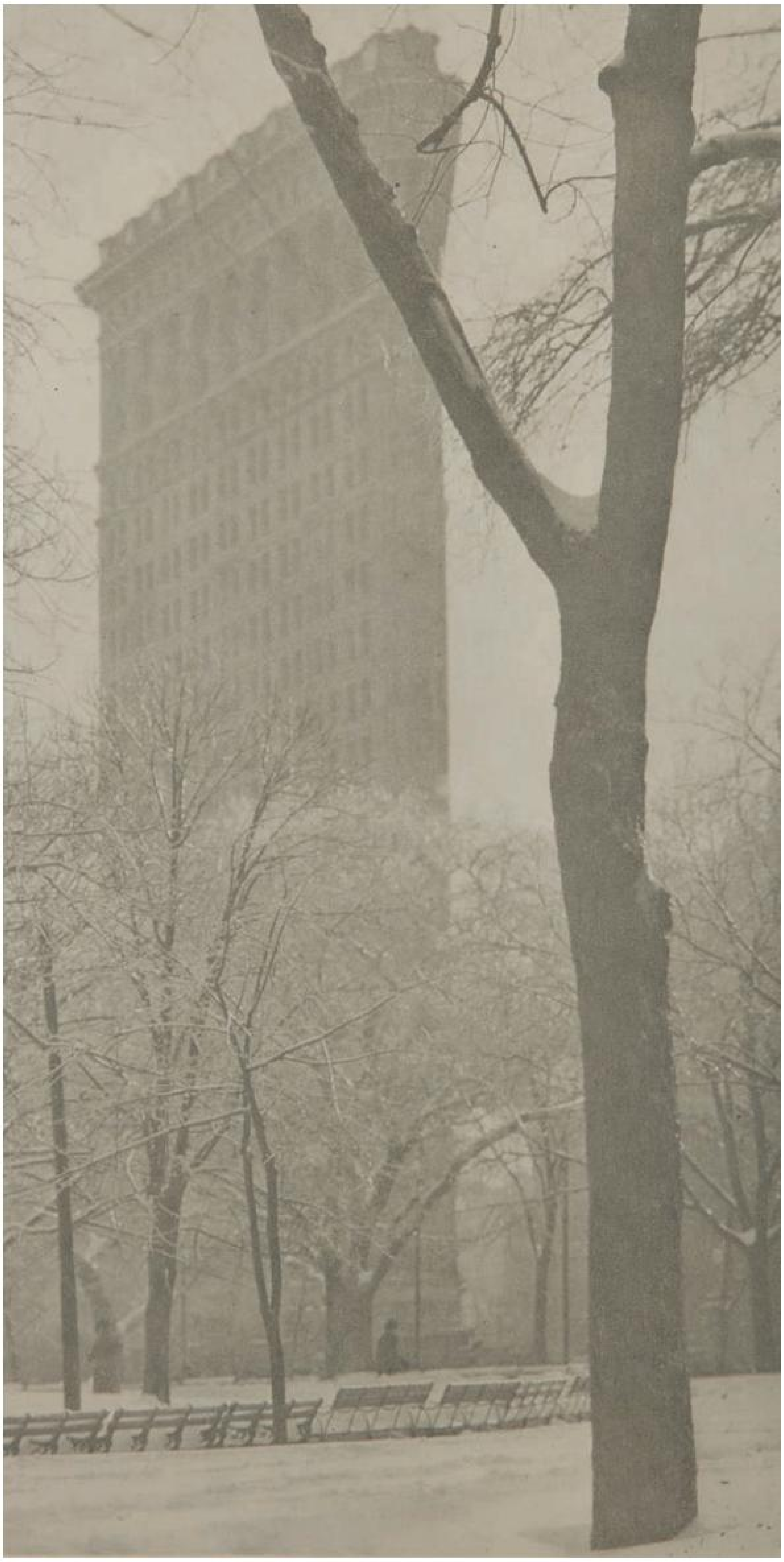
Provenance
Collection of Tom Jacobson, San Diego
Christie's, New York, 8 April 1998, lot 249

Exhibited
2nd Annual International Salon of Photography, Fine Arts Gallery, San Diego, 15 April-15 May 1932
Internationell Fotografiutställning, Liljevalchs Konsthall, Stockholm, January 1934
Pierre Dubreuil Photographs 1896-1935, Musée d'Art Moderne, Centre Georges Pompidou, Paris, 1987
Pierre Dubreuil Rediscovered, The Museum of Photographic Arts, San Diego, 1988, traveling to Alliance Française, New York, 1989 and The Detroit Institute of the Arts, 1990

Few European photographers operated as successfully as Pierre Dubreuil in the two dominant, frequently opposed, styles of the early 20th century, Pictorialism and Modernism. His best photographs synthesize elements of these two photographic modes and combine a Pictorialist emphasis on the craft of photographic printing with a Modernist simplification of form. Rendered here as a platinum print and embodying a graceful minimalism, *Un Geste* is the quintessential Dubreuil photograph.

The subject of *Un Geste* is the painter Edmond Jamois (1876-1975). Jamois was, like Dubreuil, born in the French town of Lille, and the two remained friends as they embarked upon their respective artistic careers. In 1912 the critic Anthony Guest praised Dubreuil's portrait of the painter, especially his rendering of Jamois's "refined hand, full of temperament, highly strung and sensitive, a very revelation of individuality."

While Dubreuil's photographs were widely published and exhibited in his day, including in the seminal International Exhibition of Pictorial Photography in Buffalo in 1910, extant prints are scarce. Fearing for the safety of his work at the outset of World War II, Dubreuil sold his negatives and many of his photographs to the Agfa Gevaert factory in Belgium. When the factory was bombed, nearly all of Dubreuil's *oeuvre* was destroyed. Dubreuil would have remained a shadowy figure in the history of photography were it not for the efforts of Tom Jacobson. Working diligently through the 1980s, Jacobson recovered Dubreuil's surviving work and presented it to the public in the international exhibition *Pierre Dubreuil, Photographs 1896-1935* and its companion catalogue. The print of *Un Geste* offered here comes from Jacobson's collection. Only one other print of the image has been located: in the Royal Photographic Society Collection at the Victoria and Albert Museum, London.



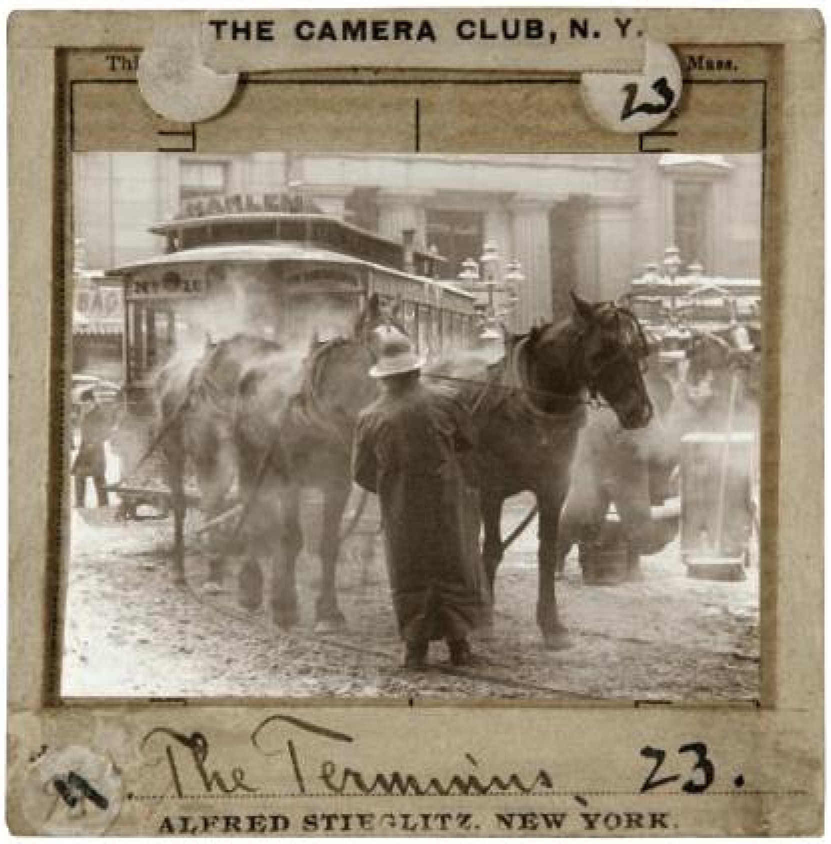
77. Alfred Stieglitz 1864-1946

The Flatiron, 1903
Large-format photogravure, printed no later than 1910.
13 x 6⅝ in. (33 x 16.8 cm)
Signed, titled and dated '1902' in pencil in the margin; inscribed in ink by Ann Straus Gertler, grandniece of the artist, on the reverse of the mount.

Estimate
$25,000-35,000

Provenance
Estate of the artist
Georgia O'Keeffe
Ann Straus Gertler, grandniece of Stieglitz
D. D. Lee, teacher of Ann Straus Gertler, 1973
Doris Bry, New York, 2007

Literature
Greenough, *Alfred Stieglitz: The Key Set (Volume One)*, no. 288
Camera Work, Number 4, October 1903, pl. I
National Gallery of Art, *Modern Art and America: Alfred Stieglitz and His New York Galleries*, no. 26
Norman, *Alfred Stieglitz: An American Seer*, pl. 7
Margolis, *Alfred Stieglitz Camera Work: A Pictorial Guide*, p. 11
Peters and Whitaker, *Becoming O'Keeffe: The Early Years*, pl. 142
Taschen, *Alfred Stieglitz Camera Work: The Complete Illustrations 1903-1917*, p. 148



Actual size

78. Alfred Stieglitz 1864-1946

The Terminus, 1893
Gelatin dry-plate lantern slide.
2⅛ x 2⅝ in. (5.4 x 6.7 cm)
Overall 3⅛ x 3¼ in. (7.9 x 8.3 cm)
Titled, numbered '23' in ink and printed credit on the paper mat; numerical and 'The Camera Club, N.Y.' paper labels affixed to the glass housing.

Estimate
$15,000-25,000

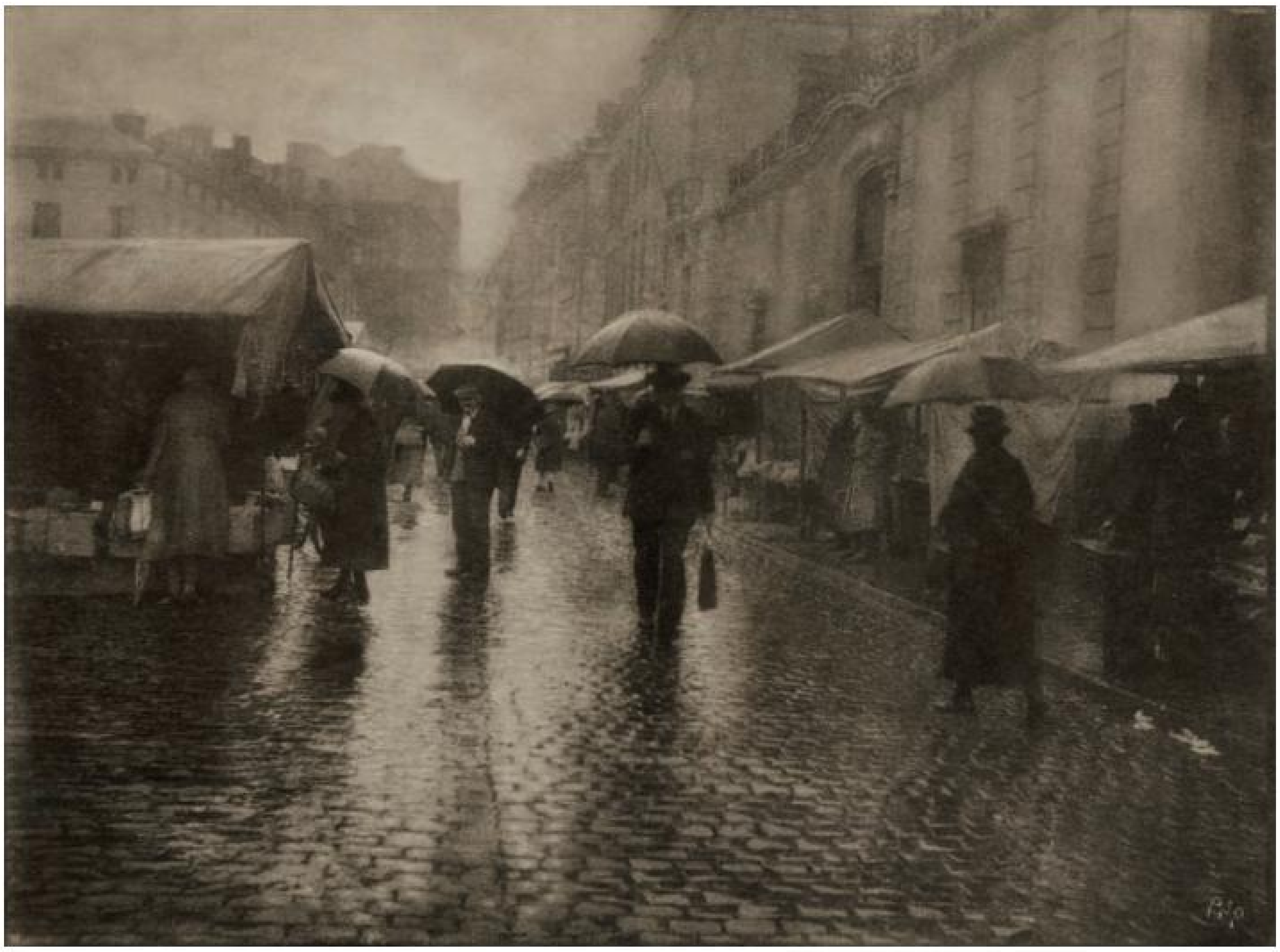
Provenance
Sotheby's, New York, 5 October 1994, lot 9

Literature
Greenough, *Alfred Stieglitz: The Key Set (Volume One)*, no. 93
Variant croppings:
Camera Work, Number 36, October 1911, p. 61
Bry, *Alfred Stieglitz: Photographer*, pl. 2
Daniel, *Stieglitz Steichen Strand*, pls. 4-5
Homer, *Alfred Stieglitz and the Photo Secession*, p. 18
Norman, *Alfred Stieglitz: An American Seer*, pl. IV
Whelan, *Alfred Stieglitz: Photography, Georgia O'Keeffe, and the Rise of the Avant-Garde in America*, n.p.

Alfred Stieglitz experimented broadly with photographic techniques and printing methods in his early career. While this technical experimentation is rarely emphasized in studies of his work, Stieglitz nonetheless expanded the capabilities of the processes available to photographers at the turn of the century. His perfection of the photogravure, platinum, and palladium processes are generally known, but he was equally enthusiastic about the lantern slide and ultimately created a series of finely-realized slides that met his high standards for tonal precision and detail.

A lantern slide is a transparency on glass designed to be viewed with a projector, popularly known as a "magic lantern" or, simply, a "lantern." Projected onto a wall or screen, a properly made lantern slide produced a luminous image much larger than could be attained through the printing methods of the day. Stieglitz's belief in the process as a vehicle for his images was such that he made slides of many of his best photographs and included them in several prominent exhibitions. A lantern slide of this image was projected at the Royal Photographic Society in London in 1897.

While better known today as *The Terminal*, Stieglitz first exhibited this image as *The Terminus*. The image remained an important one for Stieglitz, and he returned to it repeatedly, exhibiting it as a carbon print, small and large-format photogravures, and, in the 1920s, a gelatin silver print. In *Alfred Stieglitz: The Key Set*, Sarah Greenough locates only one other lantern slide of this image, at the George Eastman Museum, Rochester.



79. Léonard Misonne 1870-1943

Untitled (Rainy street scene), circa 1930
Bromoil print.
11⅝ x 15½ in. (29.5 x 39.4 cm)
Signed, dated and authentication by the artist's grandson in pencil on the verso; numbered '949' in the negative.

Estimate
$6,000-8,000

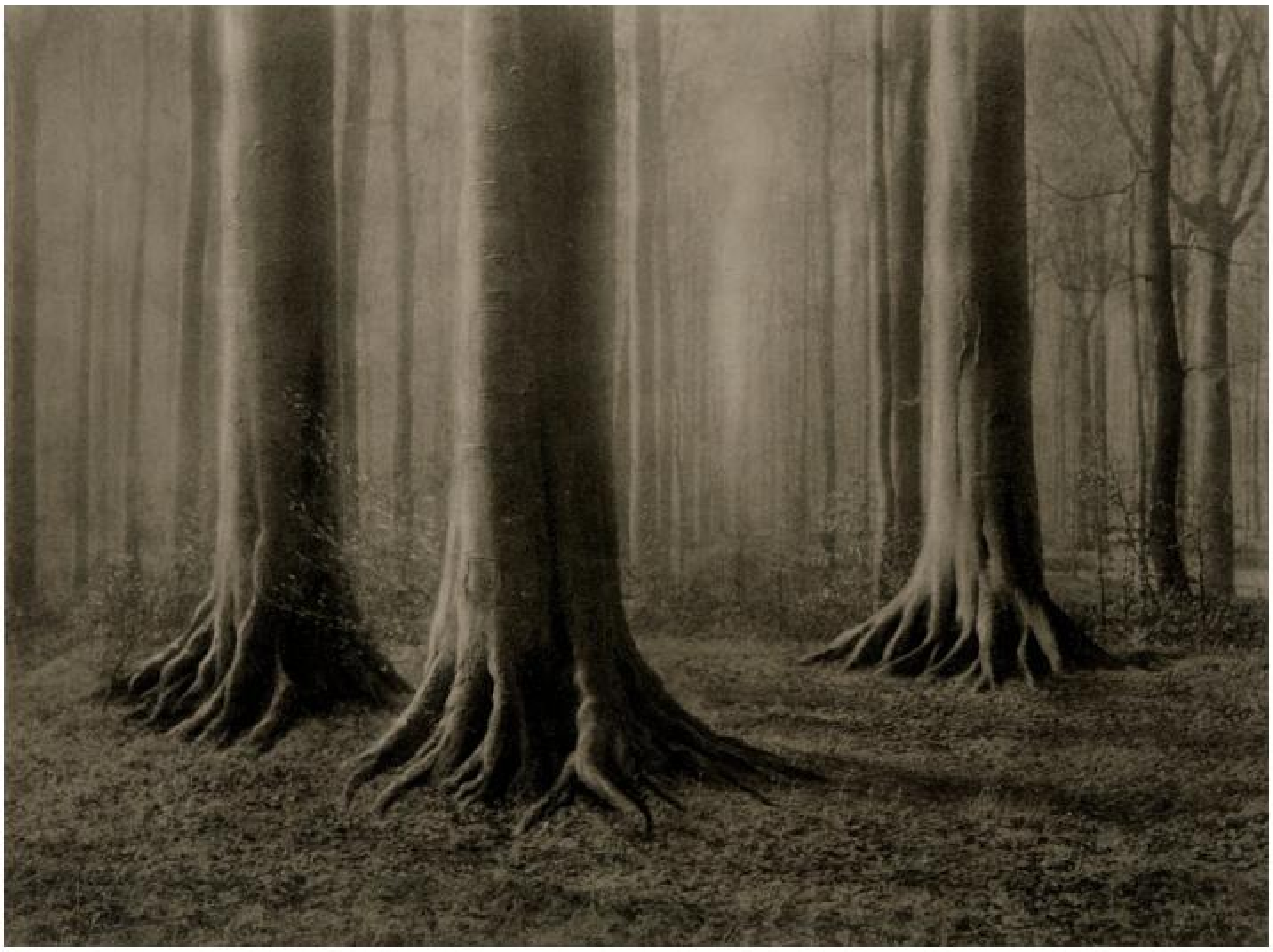
Provenance
Swann Galleries, New York, 19 April 1997, lot 382

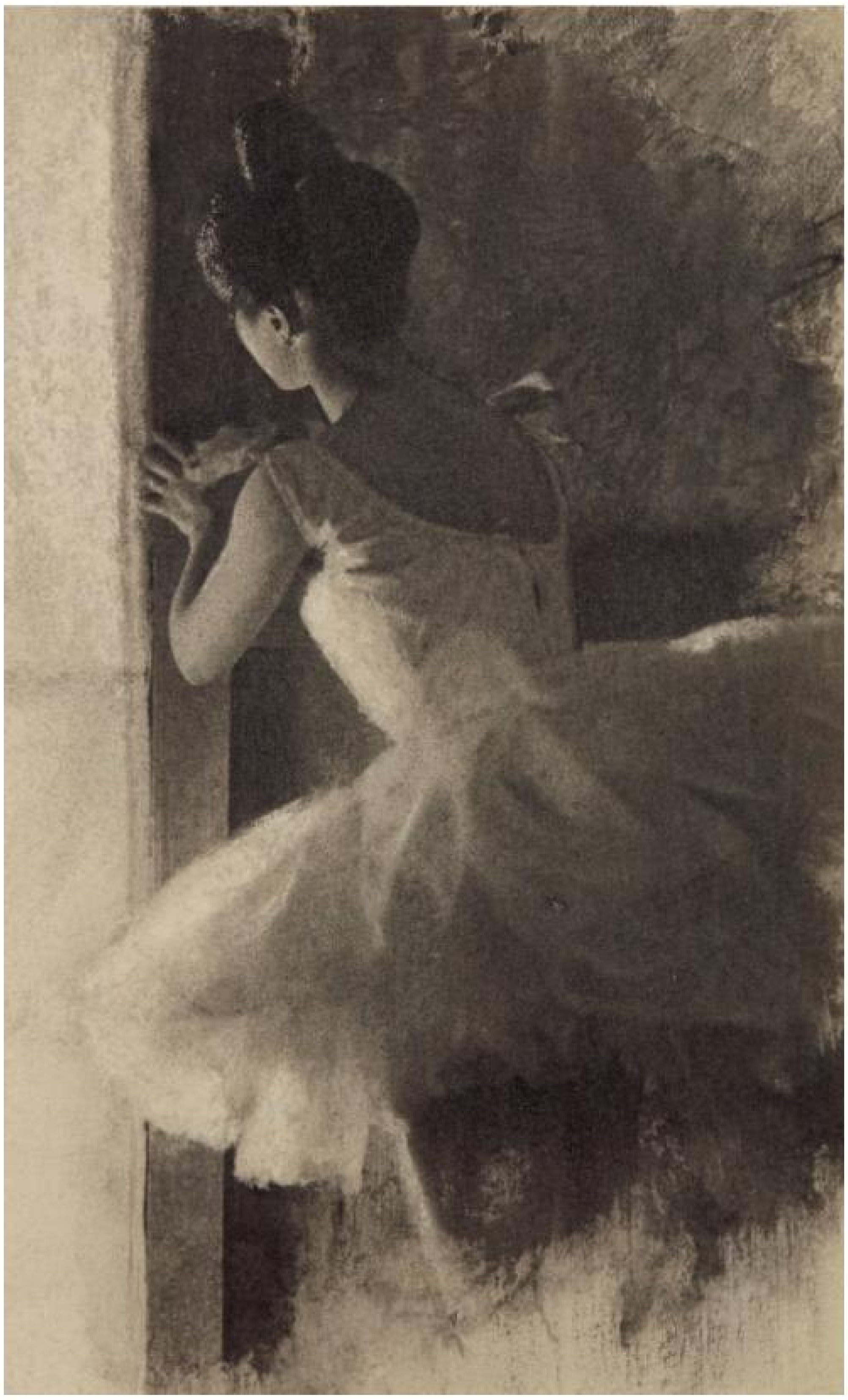
80. Léonard Misonne 1870-1943

Pieds de Géants, 1929
Mediobrome print.
11½ x 15¼ in. (29.2 x 38.7 cm)
Signed and dated in pencil on the recto; signed, titled and variously annotated in pencil on the reverse of the mount; signed and annotated 'Fragile' in pencil on a glassine overleaf affixed to the reverse of the mount.

Estimate
$5,000-7,000

Provenance
Keith De Lellis Gallery, New York, 1997





Actual size

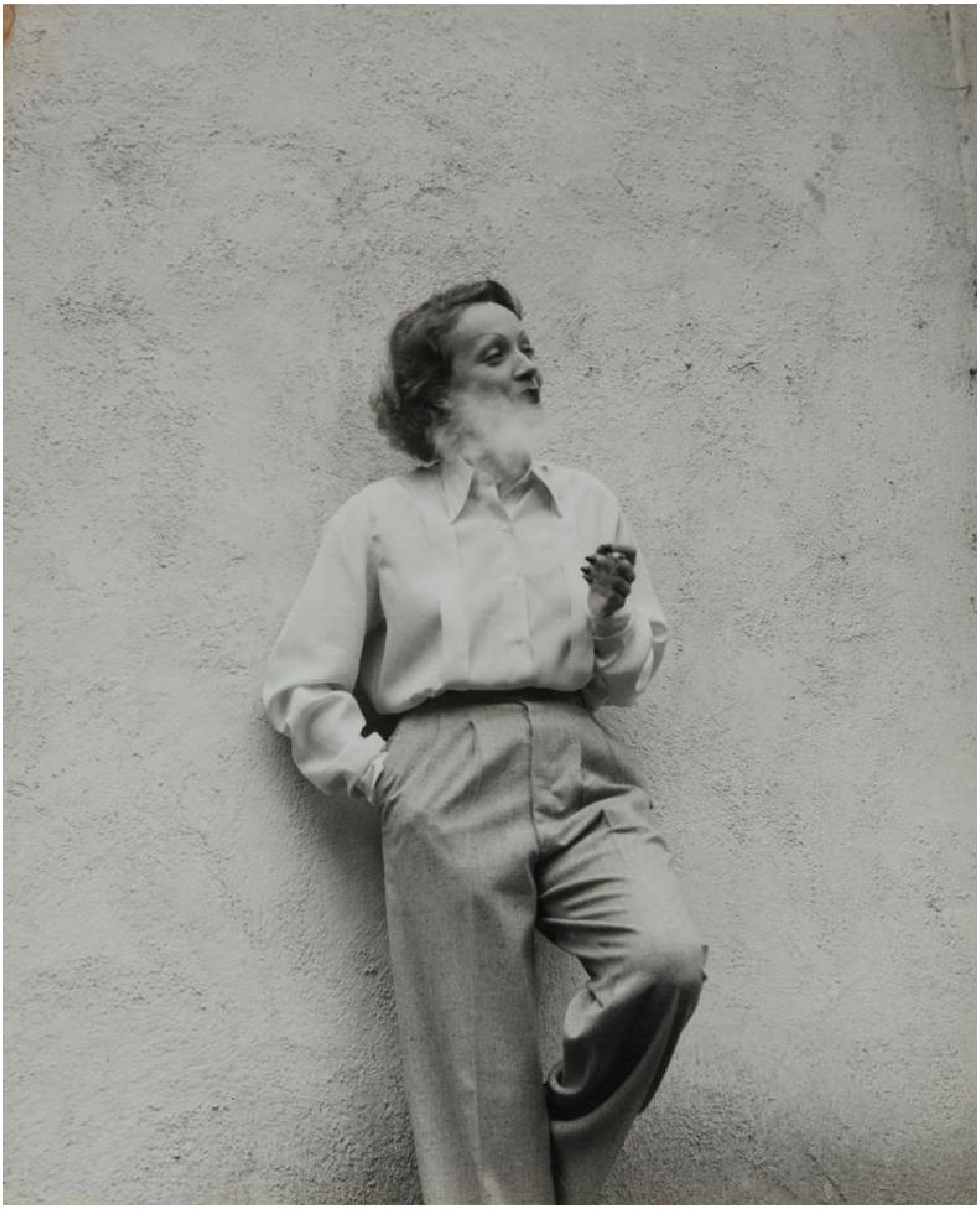
81. Robert Demachy 1859-1936

Dans les Coulisses, circa 1900
Gum bichromate print.
6⅜ x 3⅞ in. (16.2 x 9.8 cm)
'18, Rue François 1er' studio credit stamp, titled and annotated in ink (crossed out in pencil) and annotated in pencil on the reverse of the mount.

Estimate
$5,000-7,000

Provenance
Collection of direct descendants of the artist
Sotheby's, London, 2 May 1996, lot 110

This masterful gum bichromate print is one of a suite of photographs of dancers the French photographer Robert Demachy began in 1900. According to Demachy authority Julien Faure-Conorton, the photographer received an overwhelmingly positive response to the first photograph of young dancers he exhibited at the London Photographic Salon in 1900. Encouraged by this reaction, and by the fact that Alfred Stieglitz purchased the print, Demachy began a series of images of dancers that became increasingly more accomplished. The image offered here, *Dans les Coulisses*, was first exhibited in Demachy's studio in May of 1904 in a show of recent gum prints.



82. Martin Munkácsi 1896-1963

Marlene Dietrich, circa 1935
Gelatin silver print.
11 x 9 in. (27.9 x 22.9 cm)
'5 Prospect Place' studio credit stamp and titled in an unidentified hand in pencil on the verso.

Estimate
$20,000-30,000

Provenance
Danziger Gallery, New York, 1998

Literature
'Double Starred,' *Harper's Bazaar*, September 1935, p. 78
White, *Style in Motion: Munkacsi Photographs of the '20s, '30s, and '40s*, p. 70, there titled and dated *Marlene Dietrich, on the lot, Hollywood, Harper's Bazaar, May, 1941*

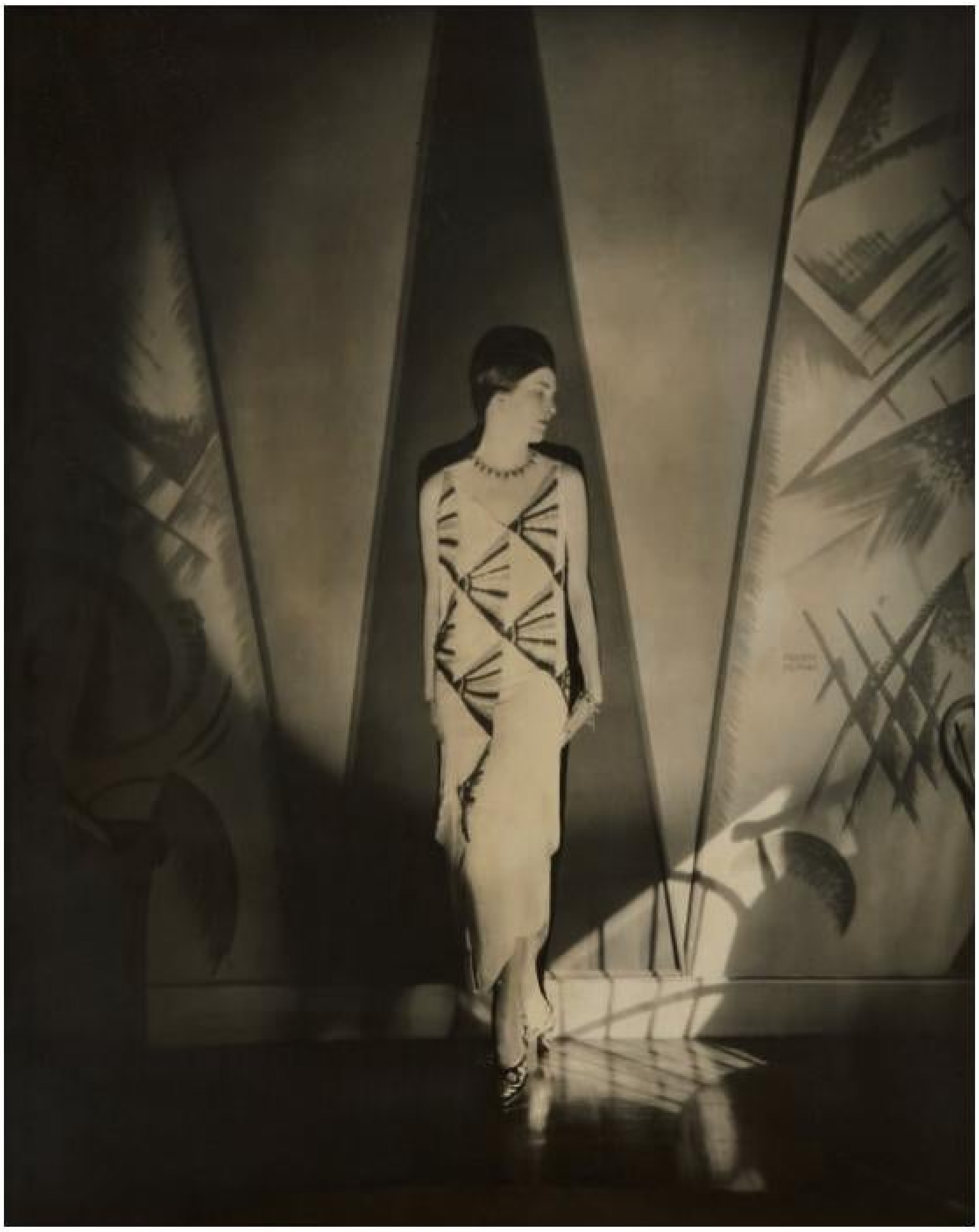
83. Edward Steichen 1879-1973

Anita Chase in a Vionnet Gown, 1925
Gelatin silver print.
13⅞ x 11 in. (35.2 x 27.9 cm)
Signed and dated in ink on the recto.

Estimate
$15,000-25,000

Provenance
Collection of Marshall and Maureen Cogan
Danziger Gallery, New York, 1999

Literature
Vogue, 1 June 1925, p. 75
Brandow, *Edward Steichen in High Fashion: The Condé Nast Years 1923-1937*, pl. 43
Steichen, *Steichen's Legacy: Photographs, 1895-1973*, pl. 98



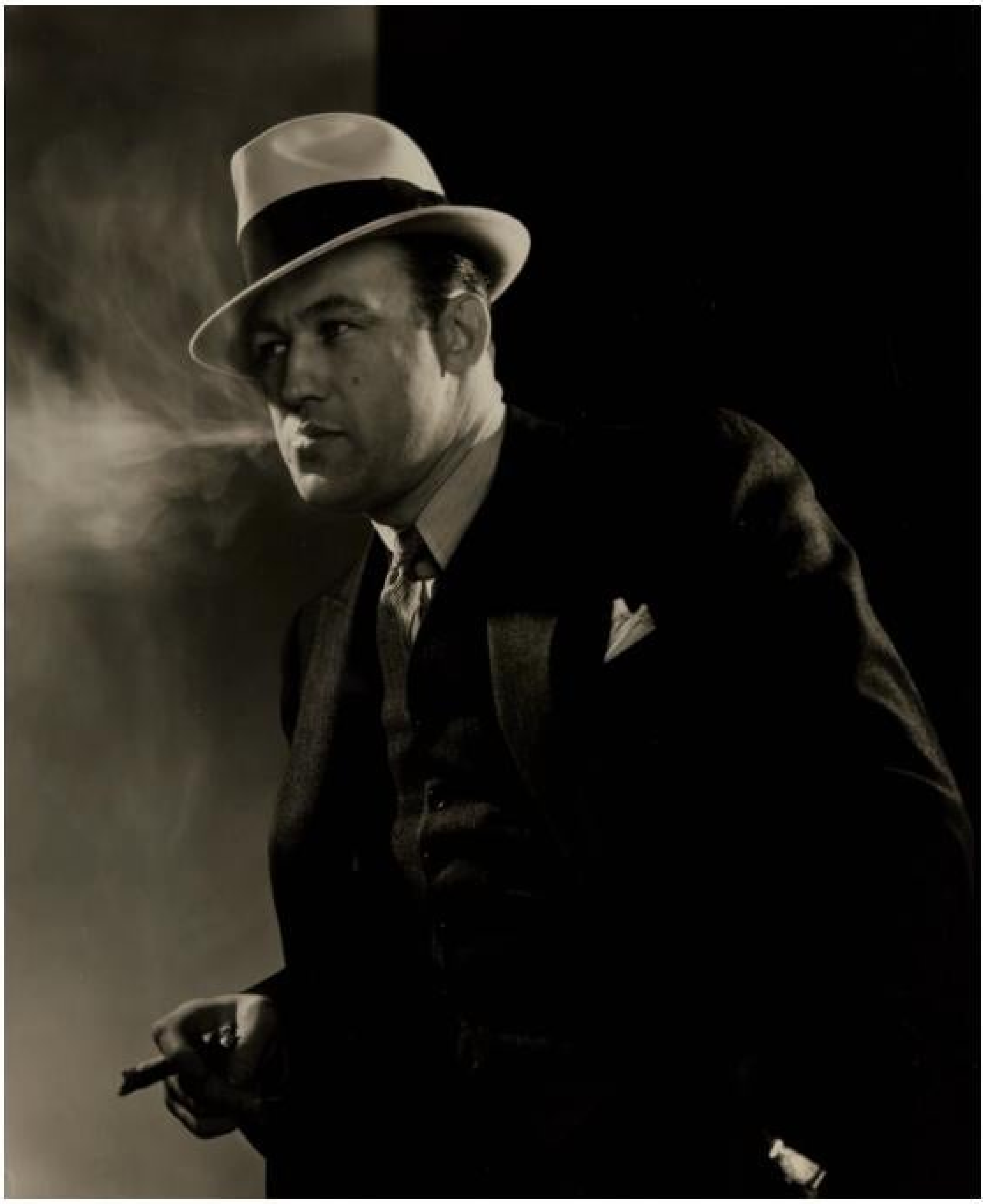
84. Edward Steichen 1879-1973

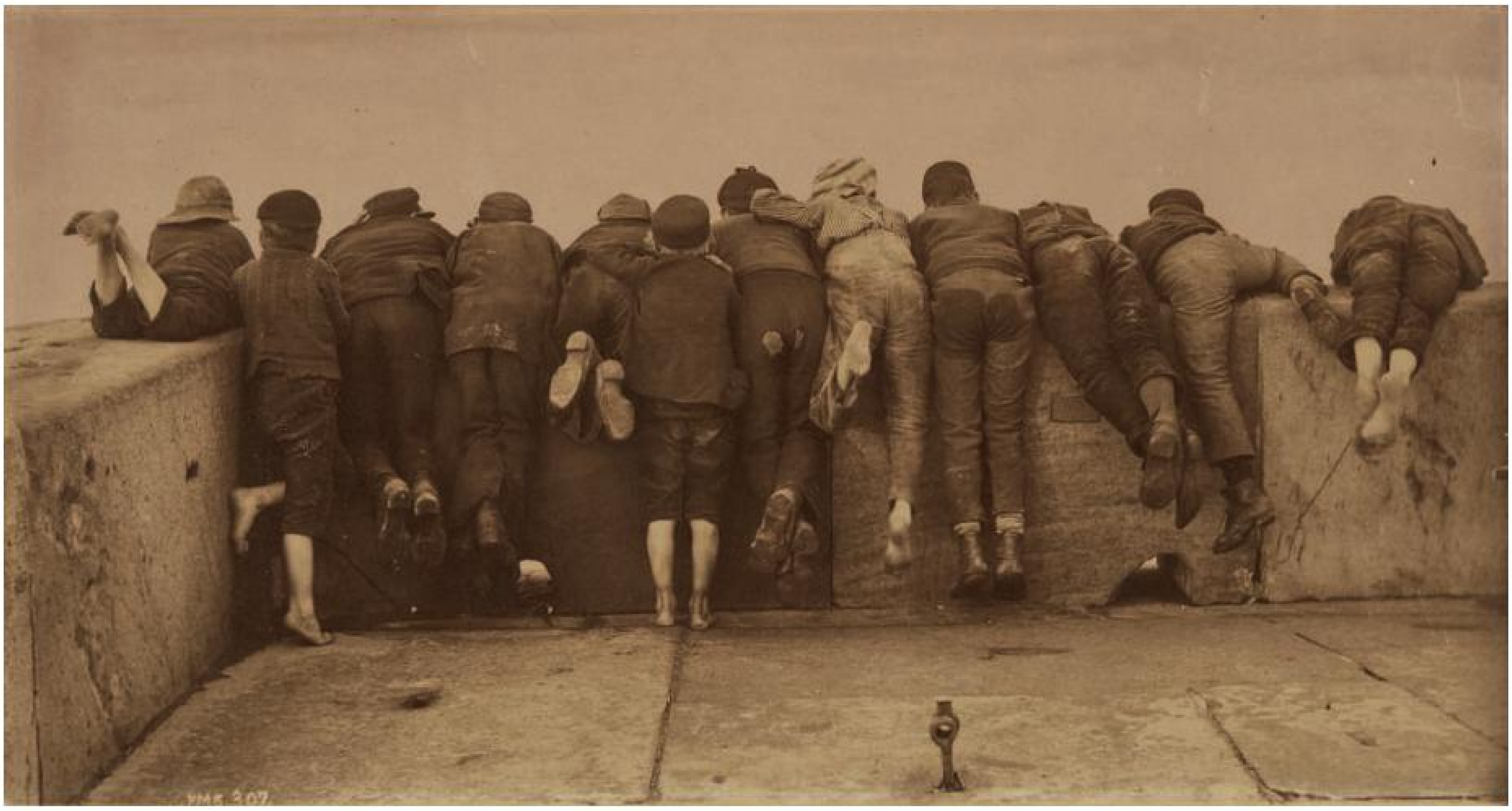
Jack Sharkey, Prizefighter, New York, 1932
Gelatin silver print.
9½ x 7⅝ in. (24.1 x 19.4 cm)
Titled, annotated 'Vanity Fair' and numbered in the negative in the margin; titled and numbered possibly in the artist's hand in pencil on the verso.

Estimate
$7,000-9,000

Provenance
Collection of Joanna Steichen
Danziger Gallery, New York, 1998

Literature
Vanity Fair, January 1933
Steichen, *Steichen's Legacy: Photographs, 1895-1973*, pl. 220





85. Frank Meadow Sutcliffe 1853-1941

Excitement, 1888
Carbon print, flush-mounted.
9½ x 17½ in. (24.1 x 44.5 cm)
Annotated 'FMS 307' in the negative.

Estimate
$6,000-8,000

Provenance
Sotheby's, London, 17 May 2005, lot 67

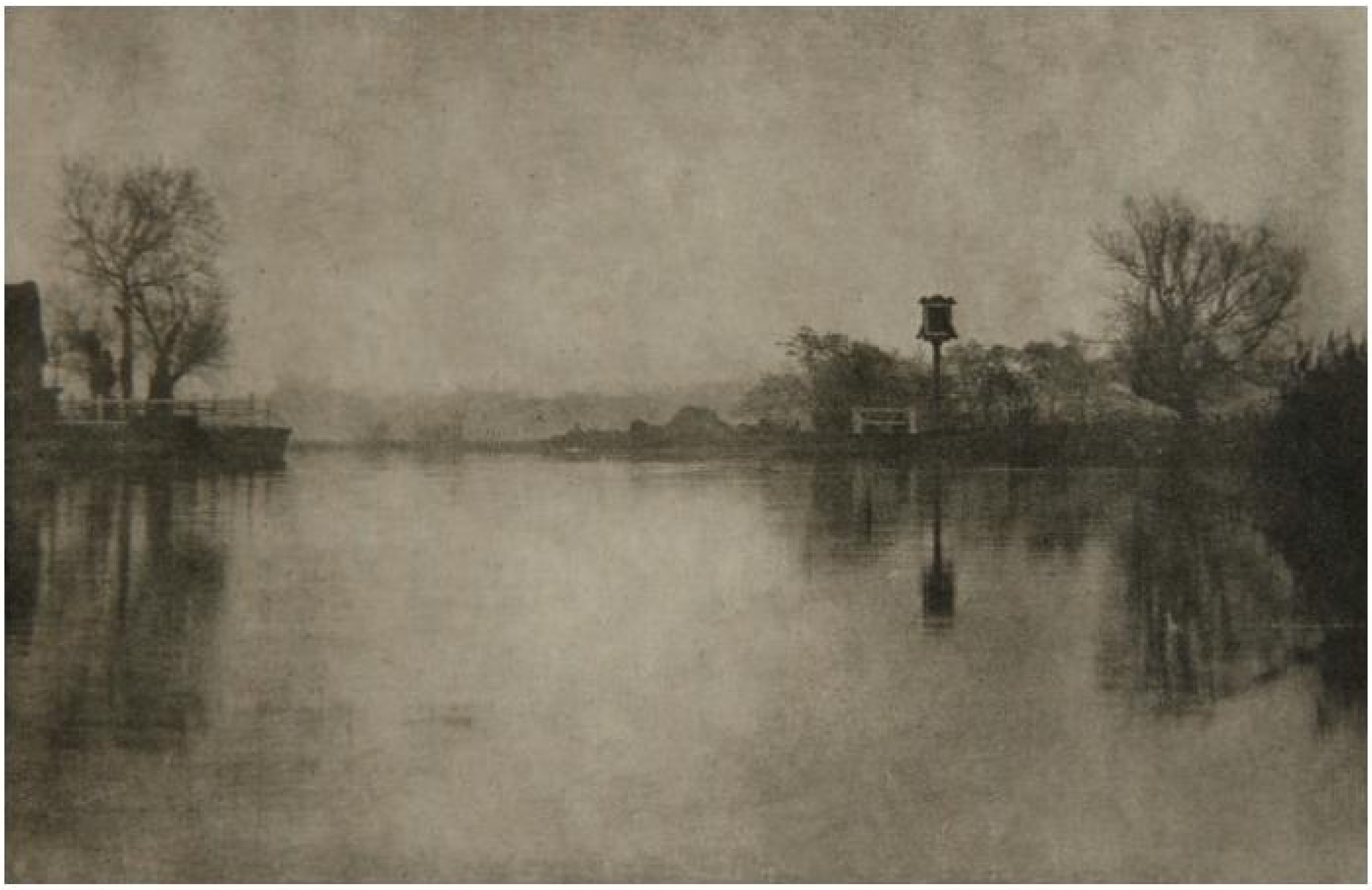
86. Peter Henry Emerson 1854-1936

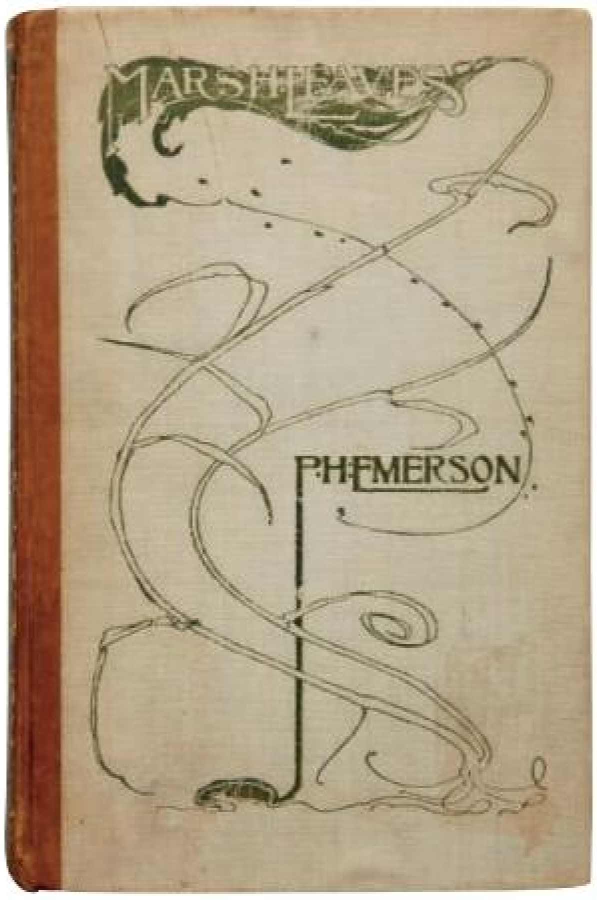
Marsh Leaves
London: David Nutt, 1895. Deluxe Edition. Illustrated with sixteen photogravures on Japanese vellum. Quarto, white pictorial linen with decorative green title and gilt-lettered leather spine. One of the deluxe edition of 100 from a total edition of 300.
Varying dimensions from 2⅛ x 4 in. (5.4 x 10.2 cm) to 4½ x 7⅜ in. (11.4 x 18.7 cm) or the reverse

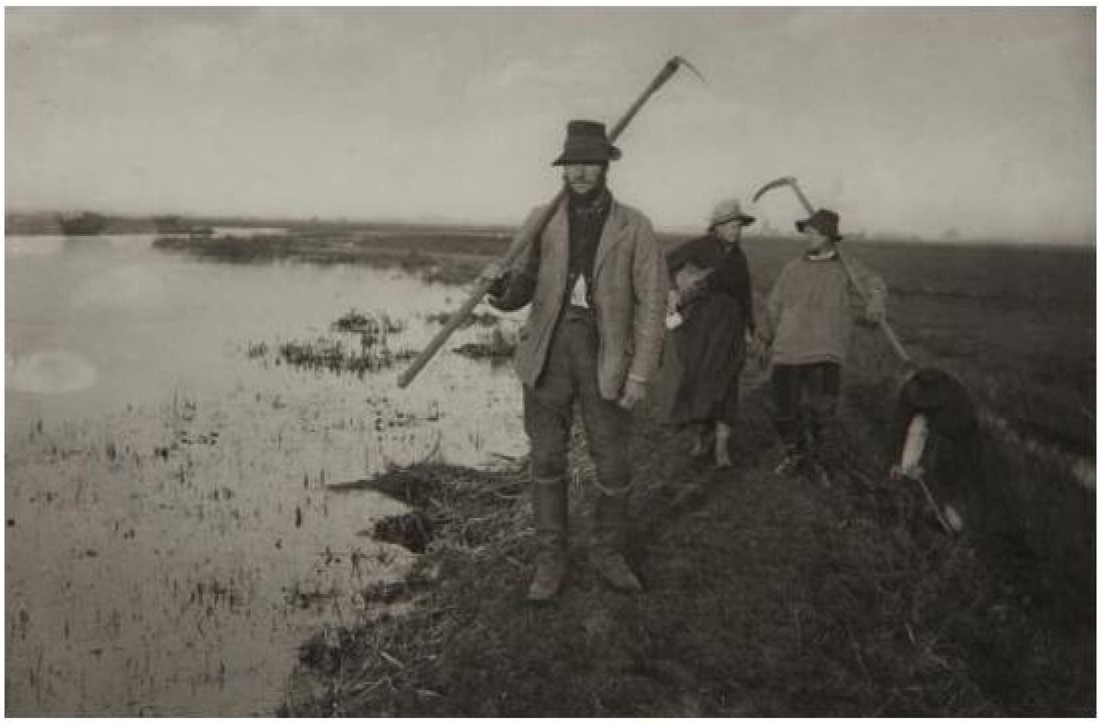
Estimate
$10,000-15,000

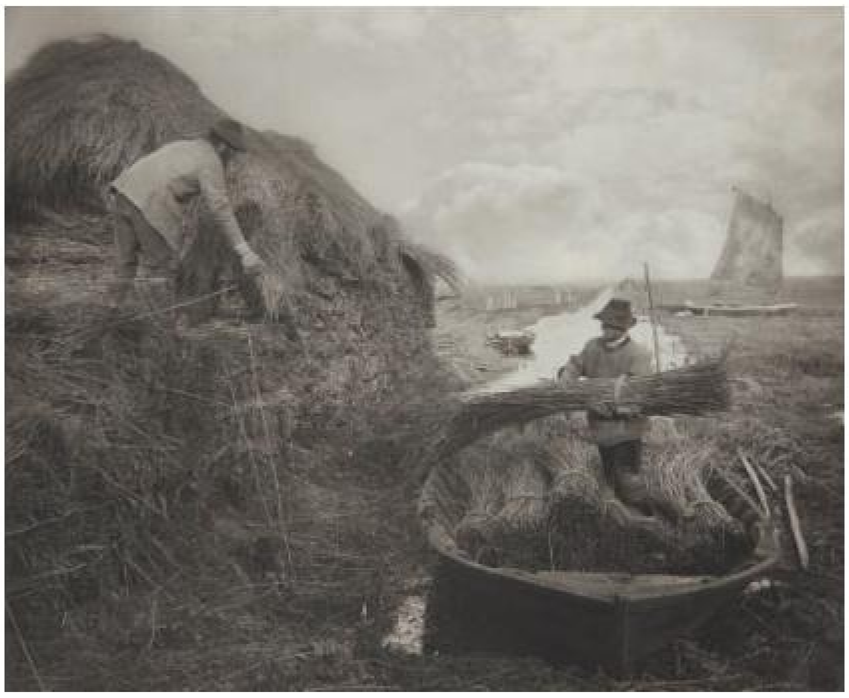
Provenance
Swann Galleries, New York, 22 May 2007, lot 63

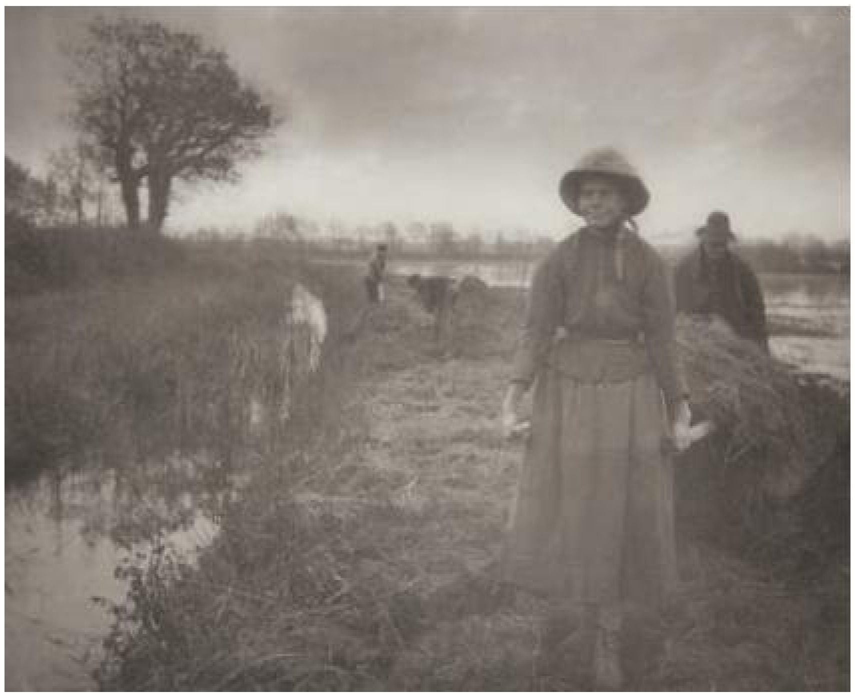
Literature
Truthful Lens 54
Sainsbury Centre for Visual Arts, *Life and Landscape: P. H. Emerson Art and Photography in East Anglia 1885-1990*, pp. 39, 105, 121

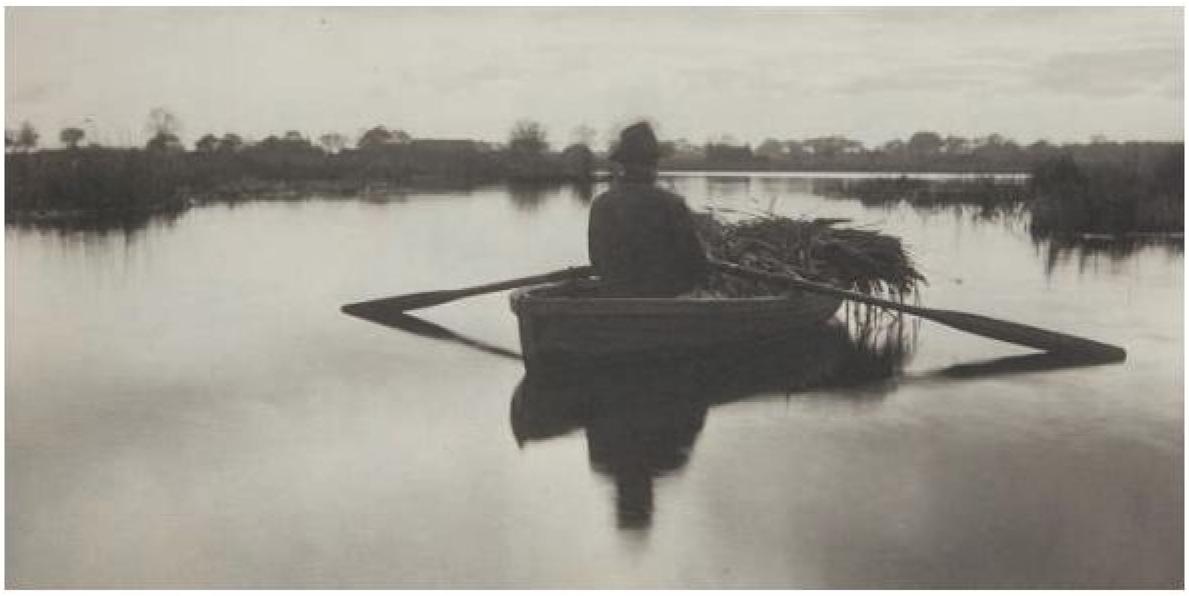












87. Peter Henry Emerson 1854-1936

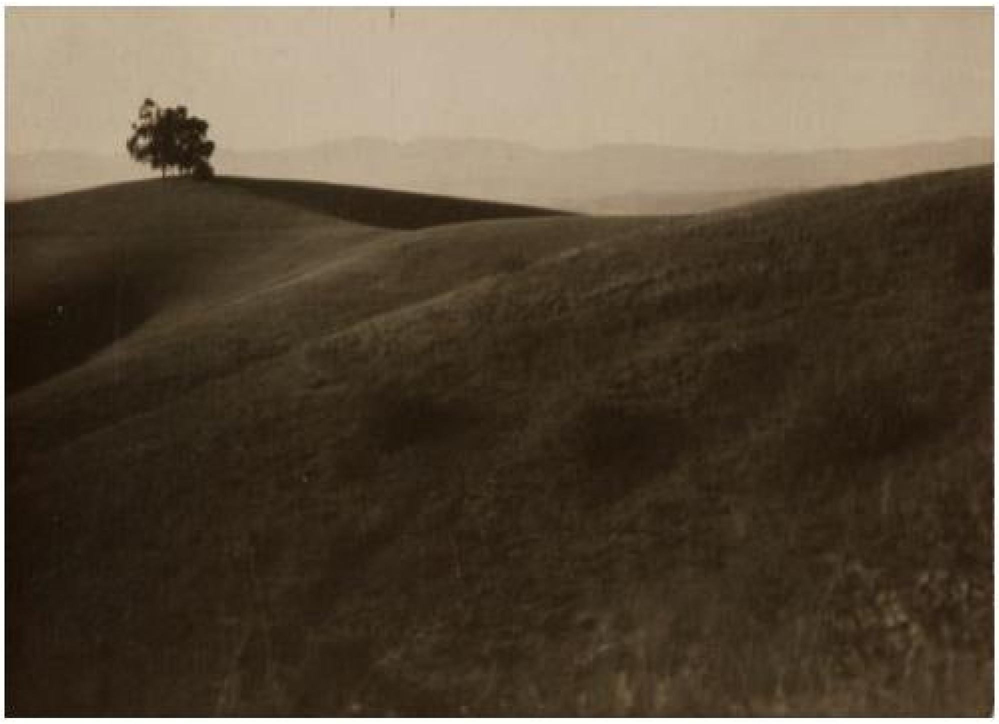
Selected Images, 1886
Twenty-three platinum prints from *Life and Landscape on the Norfolk Broads*, each with printed tissue title overleaf.
Varying dimensions from 4¾ x 6¾ in. (12.1 x 17.1 cm) to 9⅛ x 11¼ in. (23.2 x 28.6 cm)
Printed title and plate number on tissue overleaf affixed to each mount.

Estimate
$20,000-30,000

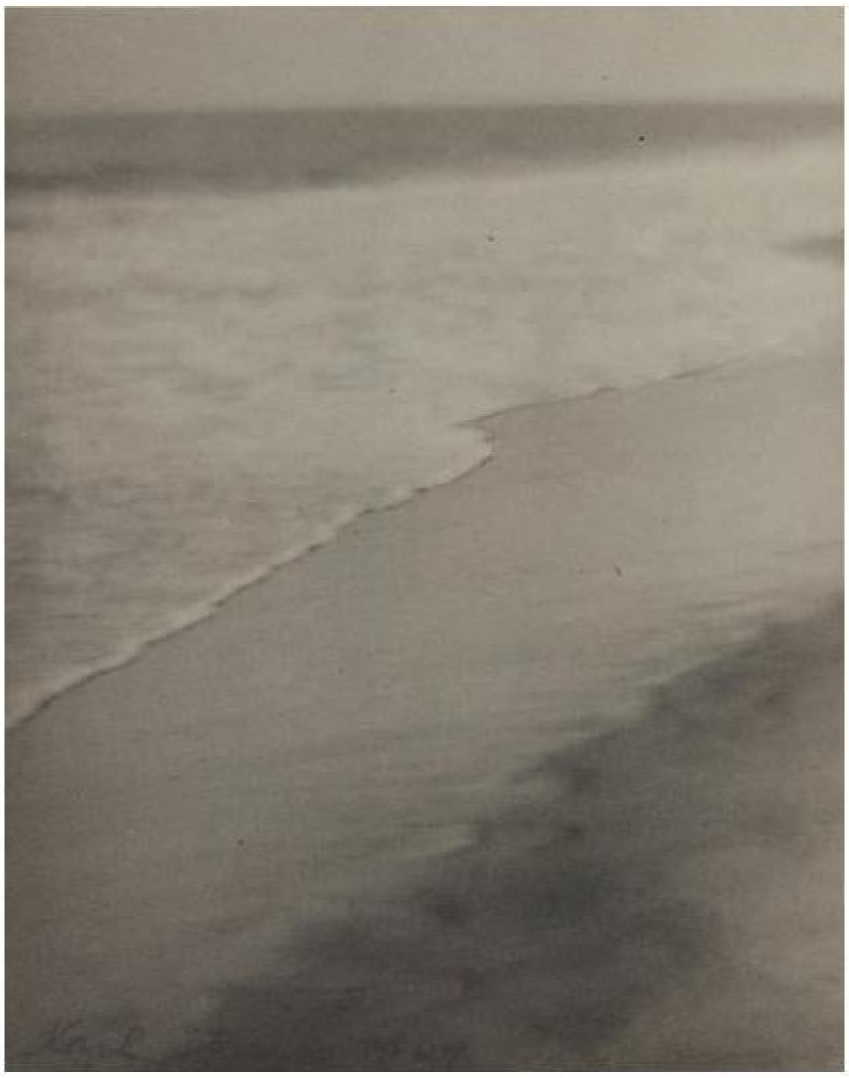
Provenance
Collection of Sir Henry W. Lucy
Collection of Sir Sydney R. Russell-Wells
Christie's, South Kensington, 3 May 1995, lot 142

Literature
Sainsbury Centre for Visual Arts, *Life and Landscape: P. H. Emerson Art and Photography in East Anglia 1885-1990*, cover, pp. 107-109

Titles include:
I. *Coming Home from the Marshes*
II. *Setting the Bow-net*
VI. *An Eel-catcher's Home*
VII. *Taking up the Eel-net*
X. *Snipe-shooting*
XI. *A Ruined Water-mill*
XV. *The Haunt of the Pike*
XVII. *Poling the Marsh Hay*
XVIII. *Setting up the Bow-net*
XX. *The Fowler's Return*
XXI. *Rowing Home the Schoof-stuff*
XXIII. *The River Bure at Coltishall*
XXIV. *Cantley: Wherries Waiting for the Turn of the Tide*
XXVII. *Ricking the Reed*
XXIX. *A Marsh Farm*
XXX. *Cattle on the Marshes*
XXXI. *A Reed Boat-house*
XXXII. *Cutting the Gladdon*
XXXIII. *The Gladdon-cutter's Return*
XXXIV. *Quanting the Gladdon*
XXXVI. *Twixt Land and Water*
XXXVIII. *An Autumn Morning*
XXXIX. *The Fringe of the Marsh*



Actual size



Actual size

88. **Karl Struss** 1886-1981

San Luis Obispo, 1922
Gelatin silver print.
2¾ x 3⅞ in. (7 x 9.8 cm)
Signed, titled 'San Louis Obisco' [sic] and dated in pencil on the reverse of the mount.

Estimate
$7,000-9,000

Provenance
Sotheby's, New York, 6 October 1994, lot 137

89. **Karl Struss** 1886-1981

Waves and Beach, Arverne, Long Island, 1909
Platinum print, mounted.
4⅛ x 3¼ in. (10.5 x 8.3 cm)
Signed and dated in pencil on the secondary mount.

Estimate
$7,000-9,000

Provenance
The artist to Amy Whittemore, Cleveland
Collection of Warren J. Coville, Bloomfield Hills, Michigan
Danziger Gallery, New York, 1997

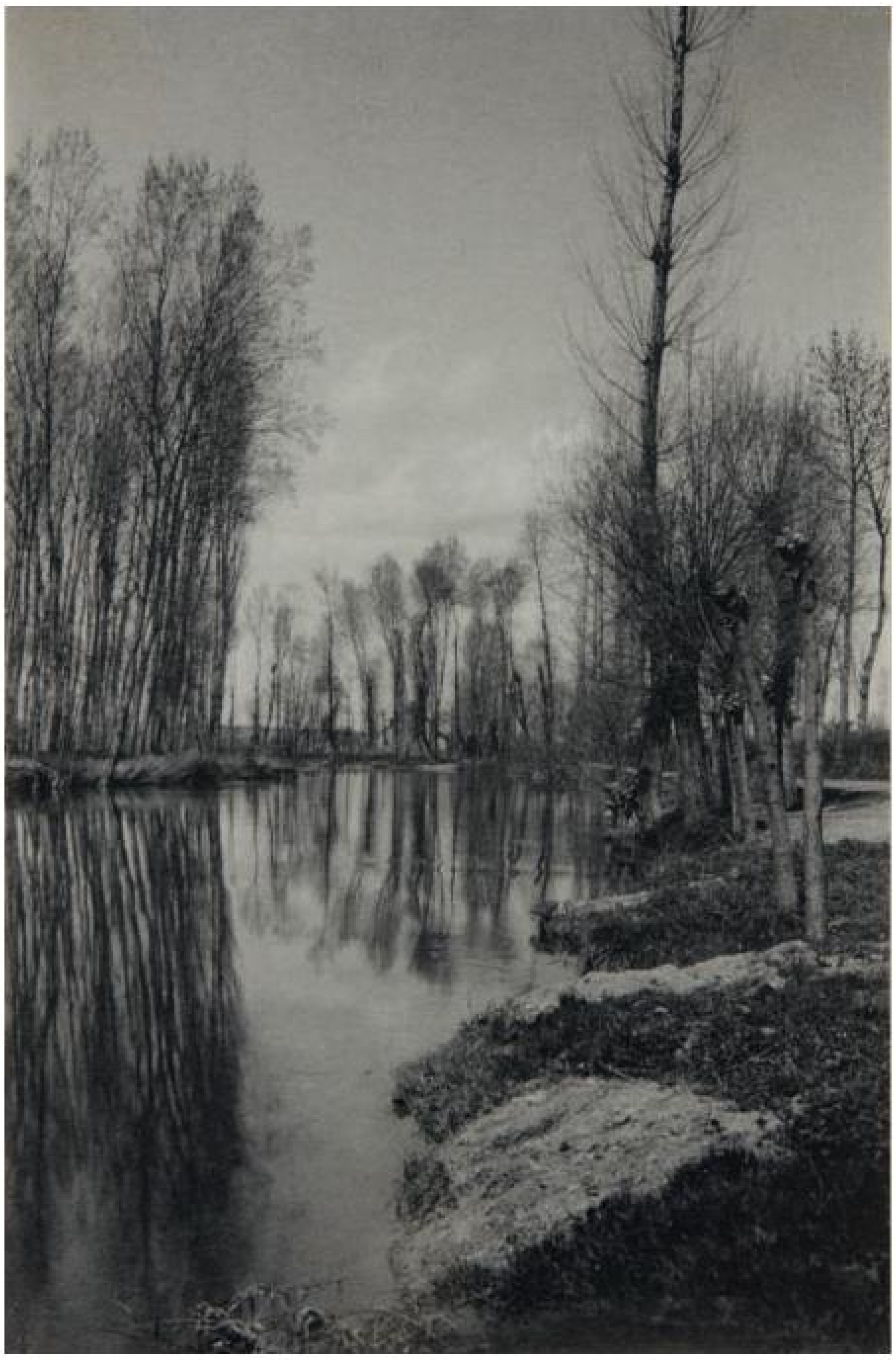
90. Frederick Henry Evans 1853-1943

Crépuscule au Printemps, before 1900
Platinum print.
5¼ x 3½ in. (13.3 x 8.9 cm)
Titled in pencil and monogram blindstamp
on the secondary mount.

Estimate
$15,000-25,000

Provenance
Lee Marks Fine Art, Shelbyville, Indiana, 1991

Literature
Apraxine, *Photographs from the Collection of the Gilman Paper Company*, pl. 125
Lange, *Degrees of Stillness: Photographs from the Manfred Heiting Collection, Vol. I*, p. 79
Haworth-Booth, *The Golden Age of British Photography, 1839-1900*, p. 180



Actual size

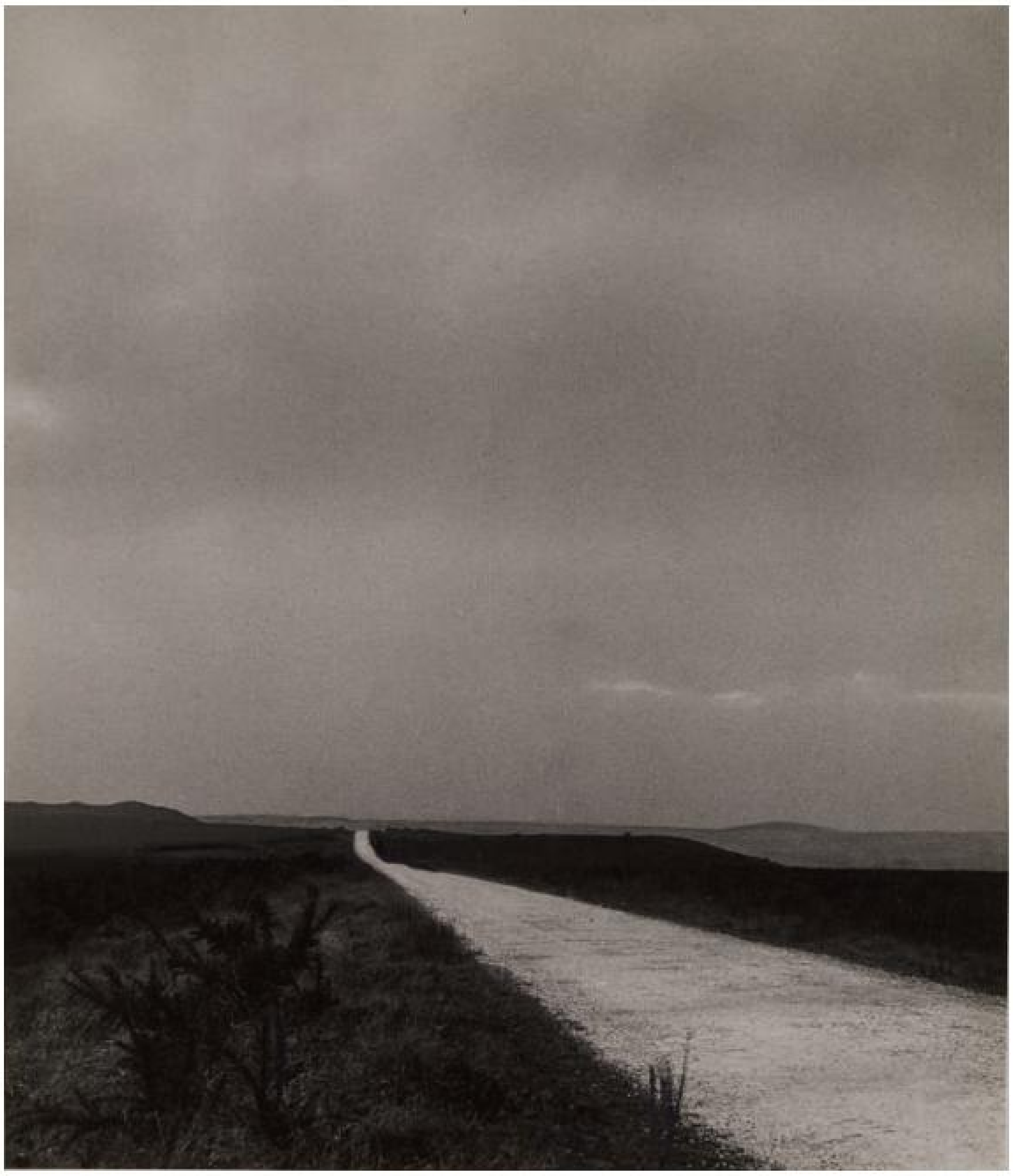
91. Bill Brandt 1904-1983

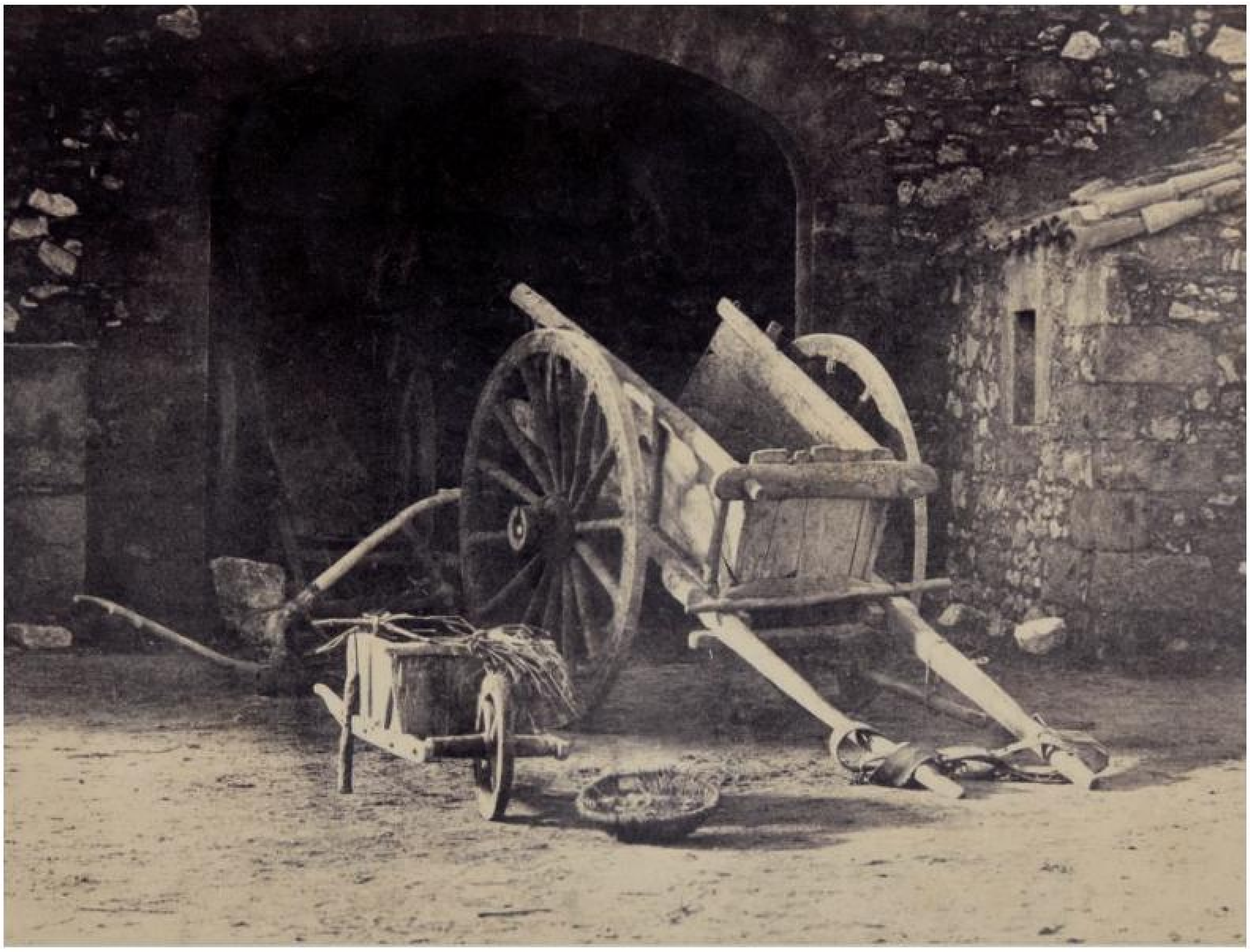
Hardy's Wessex, The White Highway of Egdon Heath, circa 1946
Gelatin silver print.
9 x 7¾ in. (22.9 x 19.7 cm)
Titled, annotated in ink and credit stamp
on the verso.

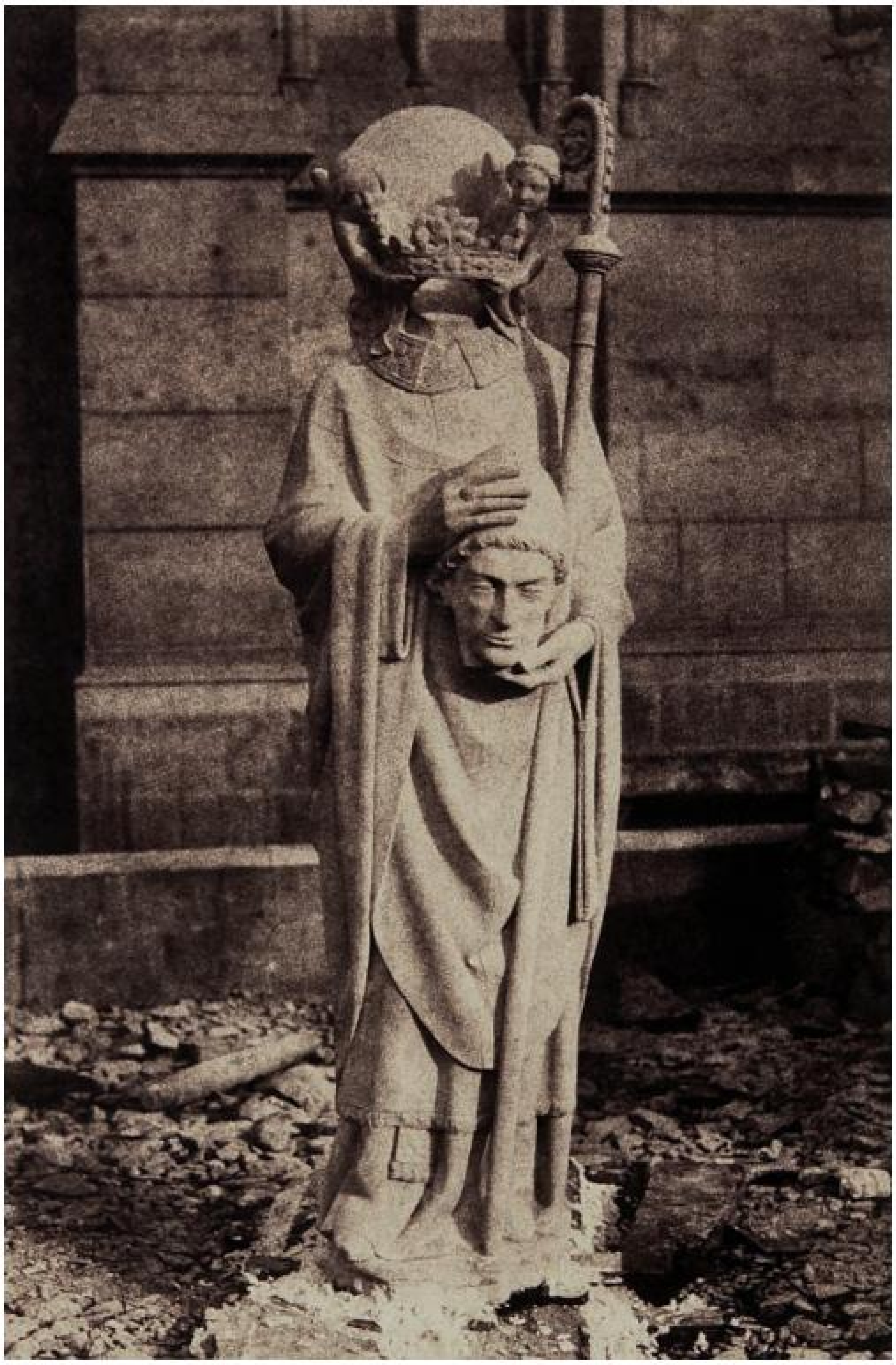
Estimate
$10,000-15,000

Provenance
Collection of Anne Kennedy
Collection of Paul F. Walter, New York, 1982
Sotheby's, London, *Fine Photographs from the Collection of Paul F. Walter*, 10 May 2001, lot 223

Literature
Abrams, *Brandt: The Photography of Bill Brandt*, pl. 137







92. Paul Mares 1825-1900

Untitled (Carts), circa 1853
Salt print.
7½ x 10 in. (19.1 x 25.4 cm)
Numbered '39' in an unidentified hand in pencil on the mount.

Estimate
$7,000-9,000

Provenance
Robert Hershkowitz, Ltd., Sussex, 1995

93. Auguste Mestral 1812-1884

Sculpture of St. Denis, Notre Dame, Paris, circa 1853
Salt print.
12¾ x 8½ in. (32.4 x 21.6 cm)
Titled 'N.D. de Paris' in an unidentified hand in pencil on the mount.

Estimate
$7,000-9,000

Provenance
Robert Hershkowitz, Ltd., Sussex, 2004

Auguste Mestral studied photography with Gustave Le Gray and worked with him on a government commission to photograph France's architectural heritage in the early 1850s. On his own he photographed the restoration of Notre Dame de Paris, and this image shows a sculpture of St. Denis, the first bishop of Paris, who was martyred by decapitation at the hands of the Roman authorities in the third century.

94. William Henry Fox Talbot

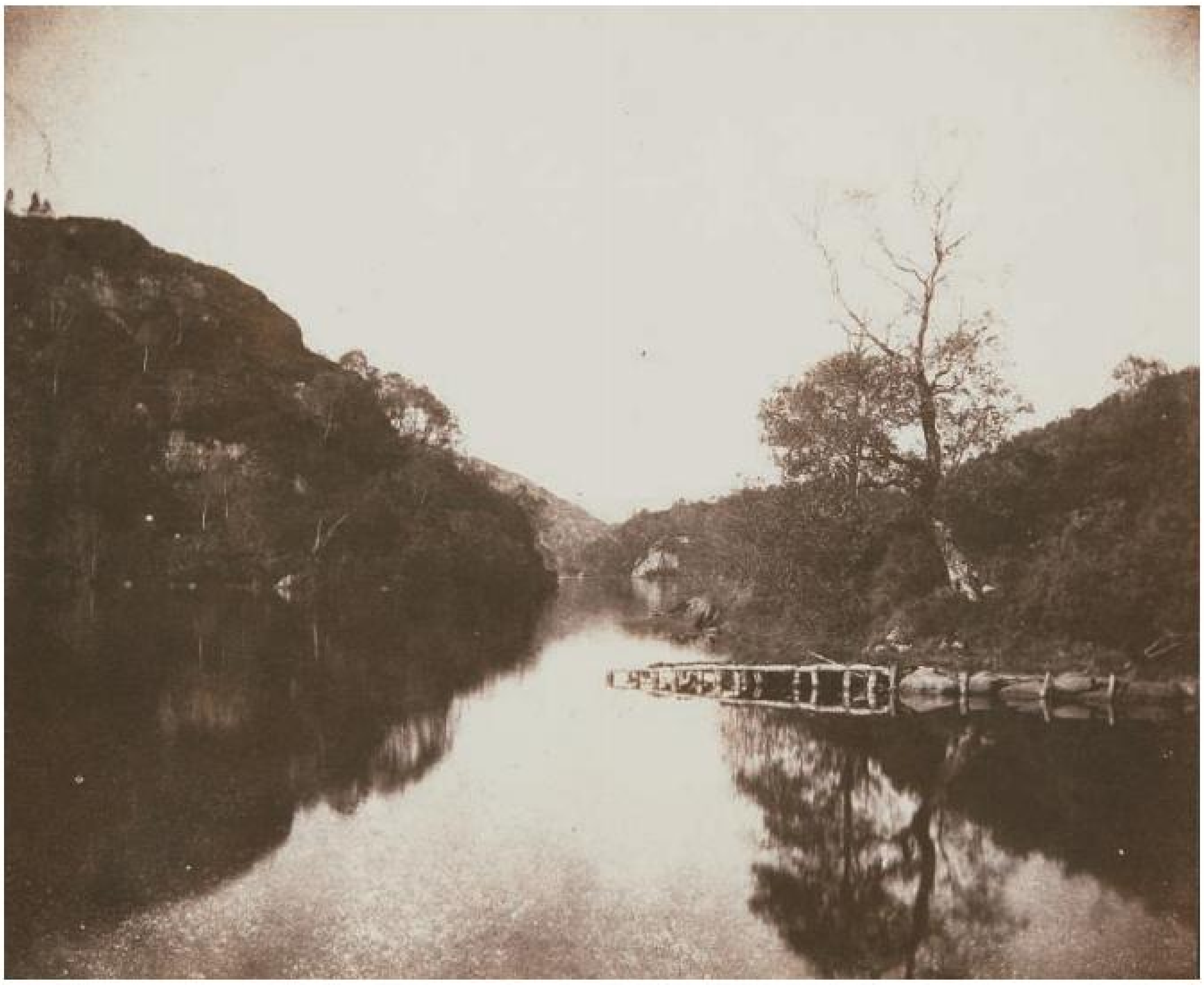
1800-1877

Loch Katrine Pier, Scene of the Lady of the Lake, 1844
Salt print.
6⅞ x 8¼ in. (17.5 x 21 cm)
Annotated 'LA 35' in an unidentified hand in ink on the verso.

Estimate
$8,000-12,000

Provenance
Lee Marks Fine Art, Shelbyville, Indiana, 1992

Literature
Schaaf 2787
Talbot, *Sun Pictures in Scotland*, pl. 11
Gray, Ollman and McCusker, *First Photographs: William Henry Fox Talbot and the Birth of Photography*, p. 118, there titled *Loch Katrine, Ferry Landing Stage*
Schaaf, *The Photographic Art of William Henry Fox Talbot*, pl. 87
Ward and Stevenson, *Printed Light: The Scientific Art of William Henry Fox Talbot and David Octavius Hill with Robert Adamson*, pl. 98
Brettell, *Paper and Light: The Calotype in France and Great Britain 1839-1870*, fig. 3, variant cropping



95. William Henry Fox Talbot

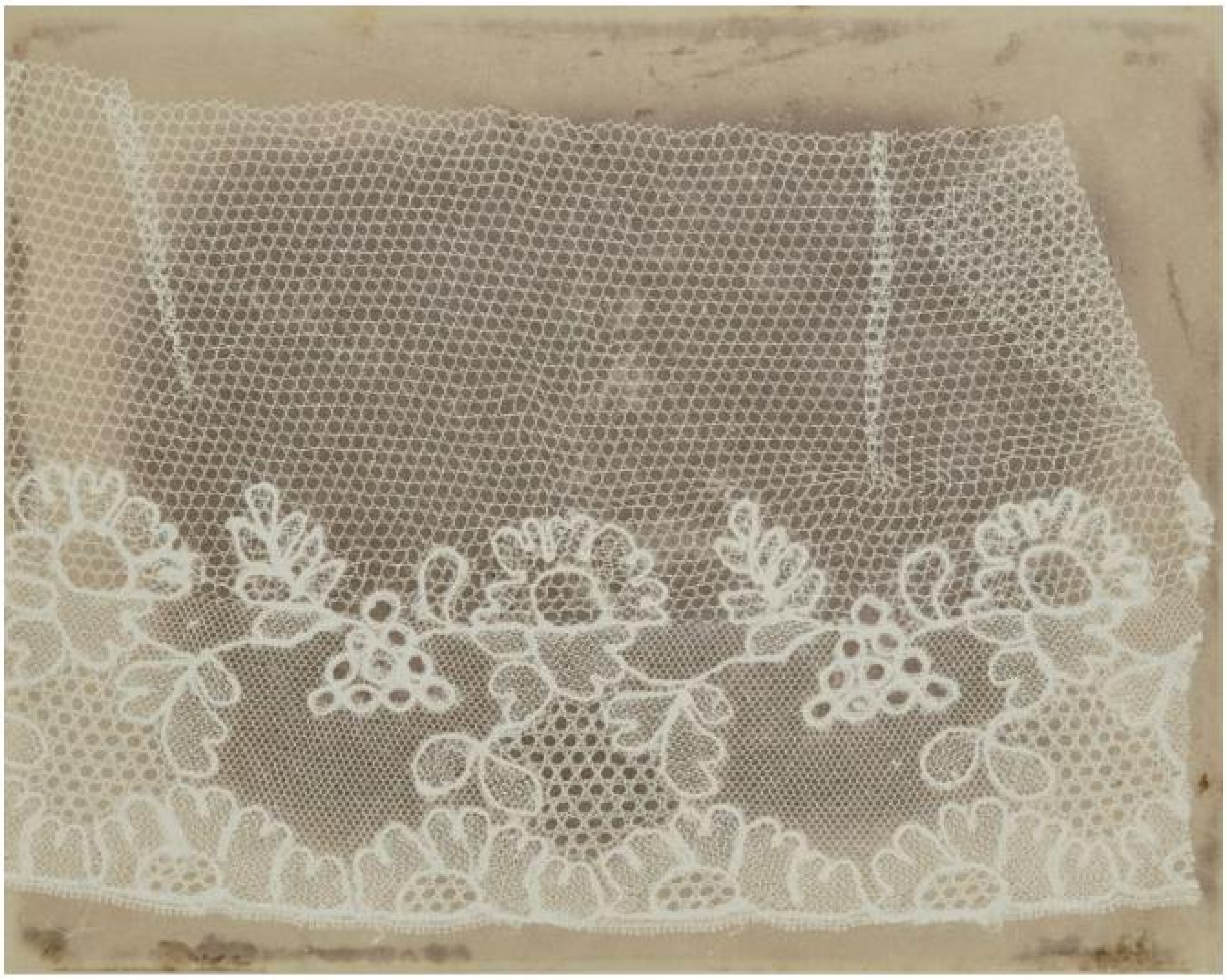
1800-1877

Lace, before February 1845
Unique photogenic drawing negative.
6¾ x 8¾ in. (17.1 x 22.2 cm)
Numbered '20' in an unidentified hand in ink on the mount; annotated 'LA20' in an unidentified hand in ink on the reverse of the mount.

Estimate
$8,000-12,000

Provenance
Christie's, London, 3 May 1995, lot 34

Literature
Talbot, *The Pencil of Nature*, pl. XX, variant
Gray, Ollman and McCusker, *First Photographs: William Henry Fox Talbot and the Birth of Photography*, p. 82, variant



96. Gustave Le Gray 1820-1882

Bateaux quittant le port du Havre (Ships leaving the port at Le Havre), 1856-1857
Albumen print.
12¼ x 15⅞ in. (31.1 x 40.3 cm)
Facsimile signature in red ink on the recto; credit blindstamp and numbered in an unidentified hand in ink on the mount; partial Giroux & Cie label affixed to the mount.

Estimate
$30,000-50,000

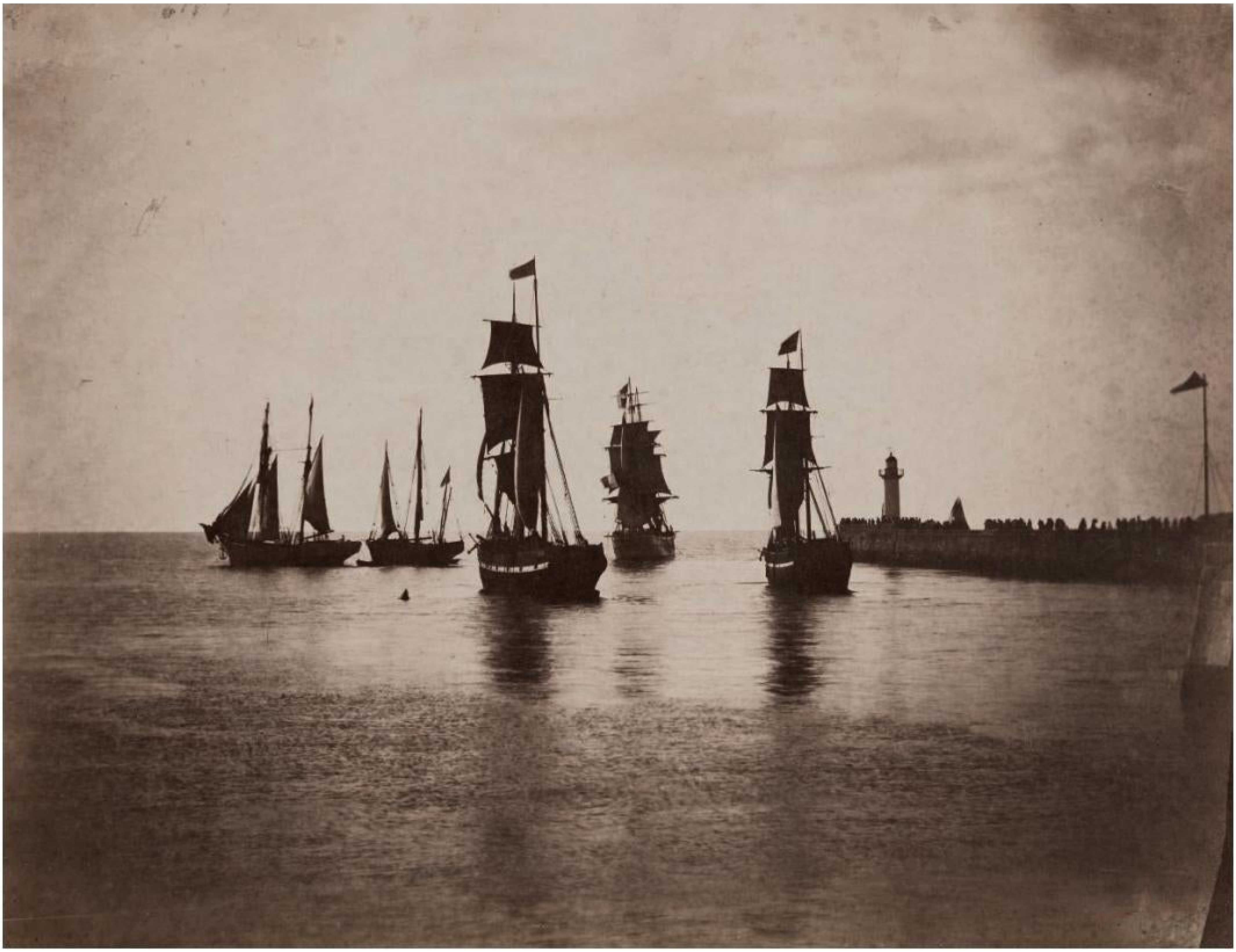
Provenance
Collection of William, 2nd Earl of Craven
Bearne's, Exeter, *The Craven Photographic Collection*, 6 May 2000, lot 83

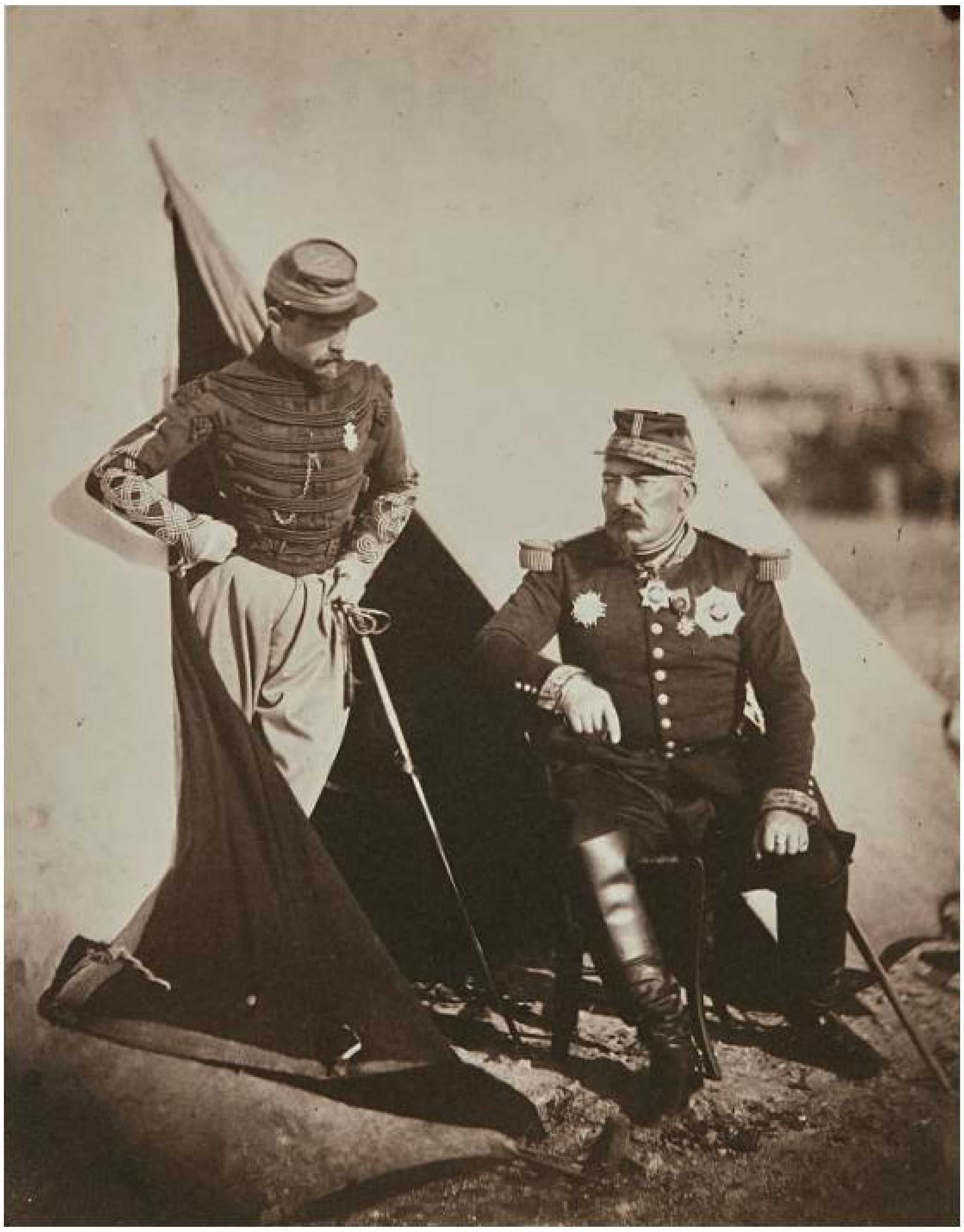
Literature
Jacobson, *The Lovely Sea View: A Study of the Marine Photographs published by Gustave Le Gray, 1856-1858*, pl. 7 (this print)
Janis, *The Photography of Gustave Le Gray*, pl. 3, variant cropping, there titled *Napoleon III's Fleet Leaving the Harbour, Le Havre*
Apraxine, *Une passion française: Photographies de la collection Roger Thérond*, pp. 206-207
Aubenas et al, *Gustave Le Gray 1820-1884*, pl. 273, cat. no. 125
Schirmer/Mosel, *Gustave Le Gray Seestücke*, cover, p. 67
Watson, *Impressionist France: Visions of Nation from Le Gray to Monet*, rear cover, pl. 104

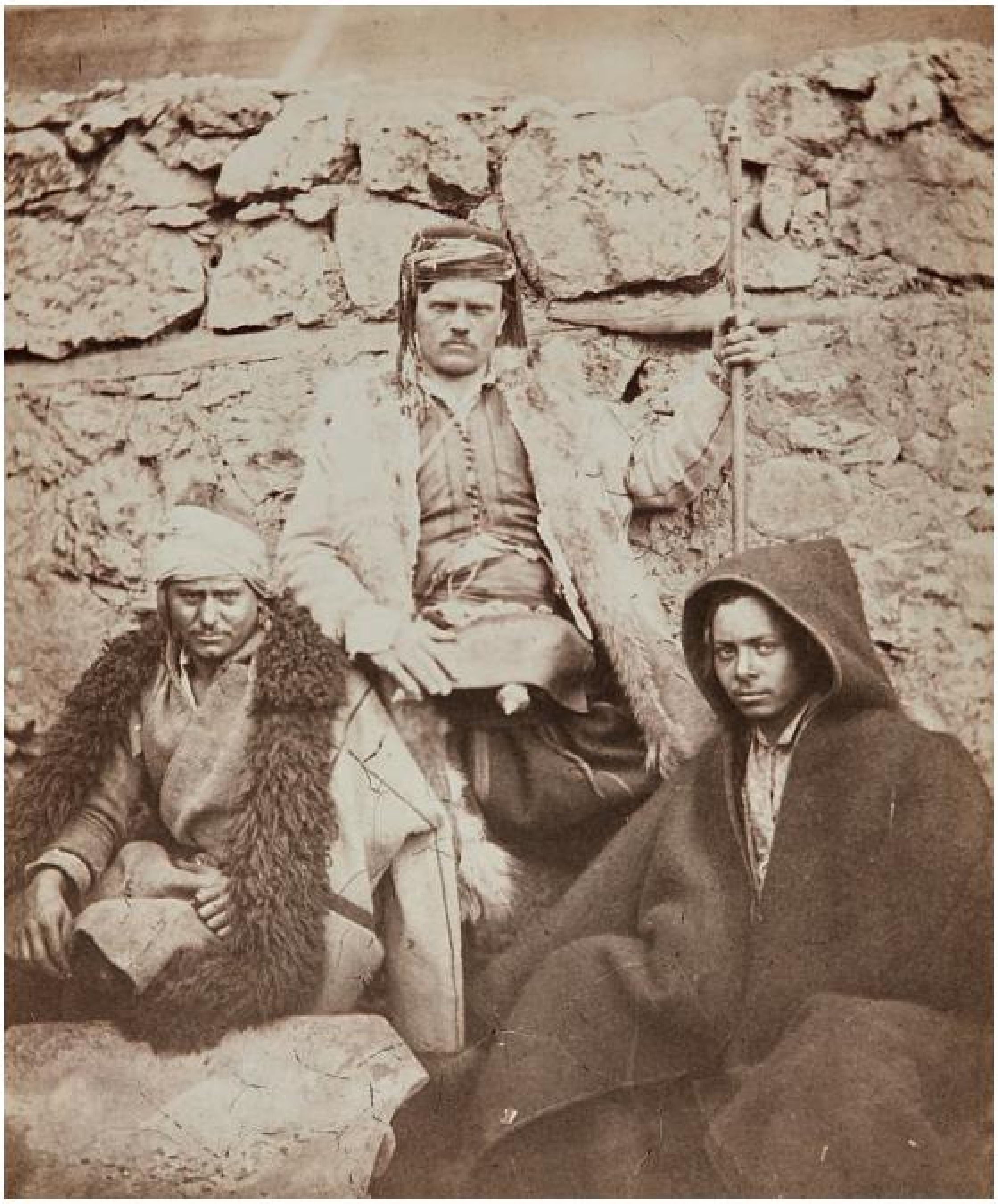
Gustave Le Gray began experimenting with glass negatives in the late 1840s, and he quickly saw the benefits of this new technique. Glass negatives, with their ability to capture detail during short exposures, were ideal for the sea views Le Gray began in 1856, a prime example of which is *Ships leaving the port at Le Havre*. The rippled surface of the water and the crisp detail in the ships' sails and rigging could not have been captured with a paper negative. As always, Le Gray's thorough understanding of chemistry and craft allowed him to create what at the time was an unprecedented photographic view.

In *Impressionist France: Visions of Nation from Le Gray to Monet*, April M. Watson describes this photograph as a "majestic view [which] features a group of ships leaving the port of Le Havre. The bold, graceful silhouettes of these vessels, sailing into the seemingly infinite sea in waning light, owes a clear debt to Romantic conceptions of the sea voyage as akin to mortal passage" (p. 270). She also notes that this photograph was, "despite its technical perfection and painterly affinities, produced in far fewer numbers [than his other seascapes] for reasons that remain unclear" (p. 272, note).

Prints of this image have been located at the Rhode Island School of Design Museum of Art and in the collection of Roger Thérond. It is believed that only four prints of *Ships leaving the port at Le Havre* have appeared at auction, including the print offered here. This print was owned originally by William Craven (1809-1866), the 2nd Earl of Craven, a photographer and early collector of the medium. His collection, including his own photographs, as well as works by contemporaries such as Le Gray, Charles Marville, and Roger Fenton, was sold at Bearne's, a country auction house in Exeter, in 2000 and 2001.







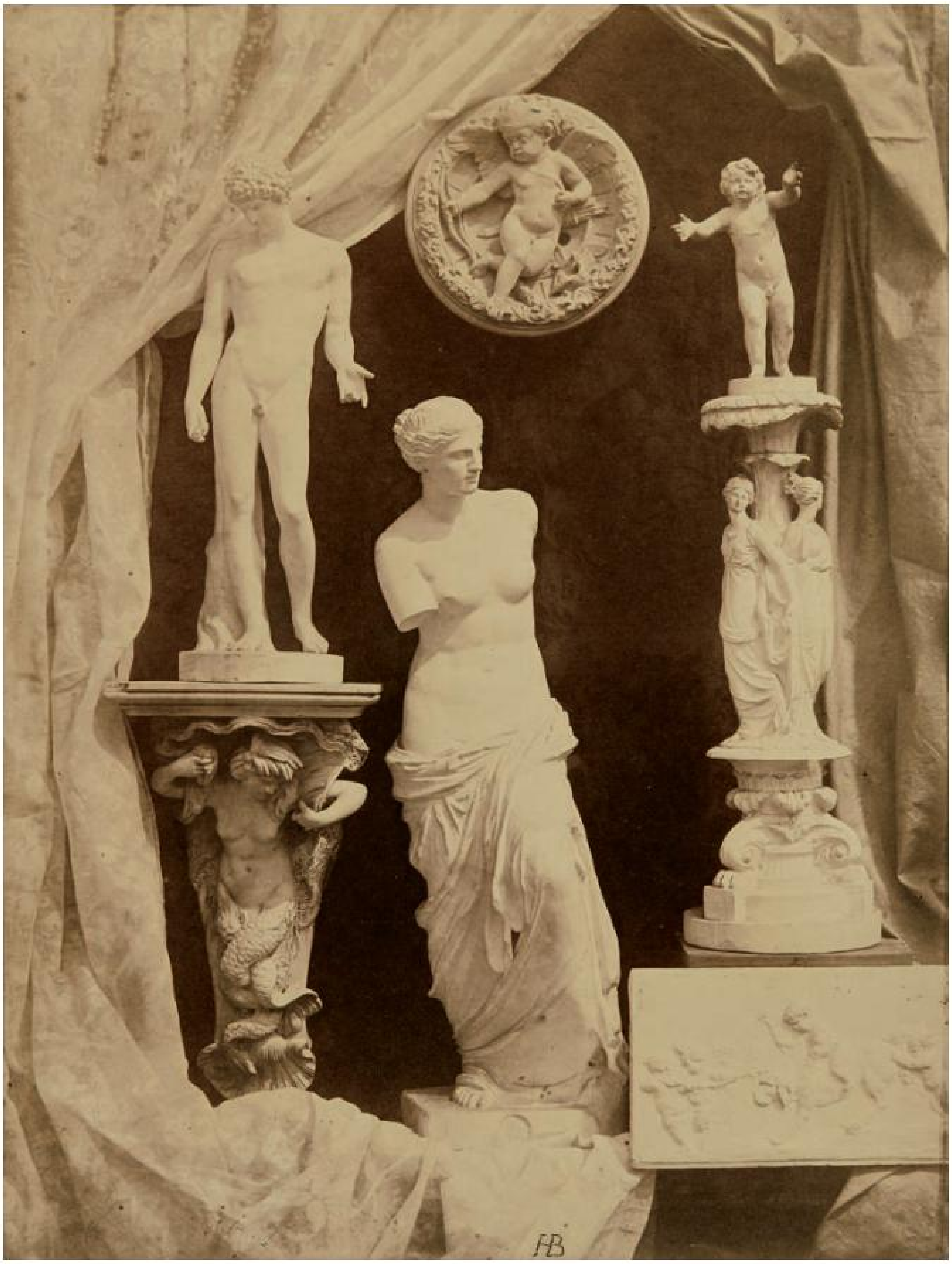
97. Roger Fenton 1819-1869

General Bosquet and Captain Dampierre and *Three Croat Chiefs*, 1855
Two salt prints from *Photographic Pictures of the Seat of the War in the Crimea*.
7⅞ x 6⅛ in. (20 x 15.6 cm)
7½ x 6¼ in. (19.1 x 15.9 cm)
Each with printed title, date, credit, publisher information and 'T. Agnew & Sons Publisher' blindstamp on the mount.

Estimate
$6,000-8,000

Provenance
Lunn Ltd., New York, 1992

Literature
Baldwin, Daniel and Greenough, *All the Mighty World: The Photographs of Roger Fenton, 1852-1860*, pl. 17



98. **Hippolyte Bayard** 1801-1887

Untitled (Still life with statuary), circa 1855
Albumen print.
10¼ x 7⅞ in. (26 x 20 cm)
Initialed in the negative.

Estimate
$20,000-30,000

Provenance
Galerie Michèle Chomette, Paris
Lunn Ltd., New York, 1995

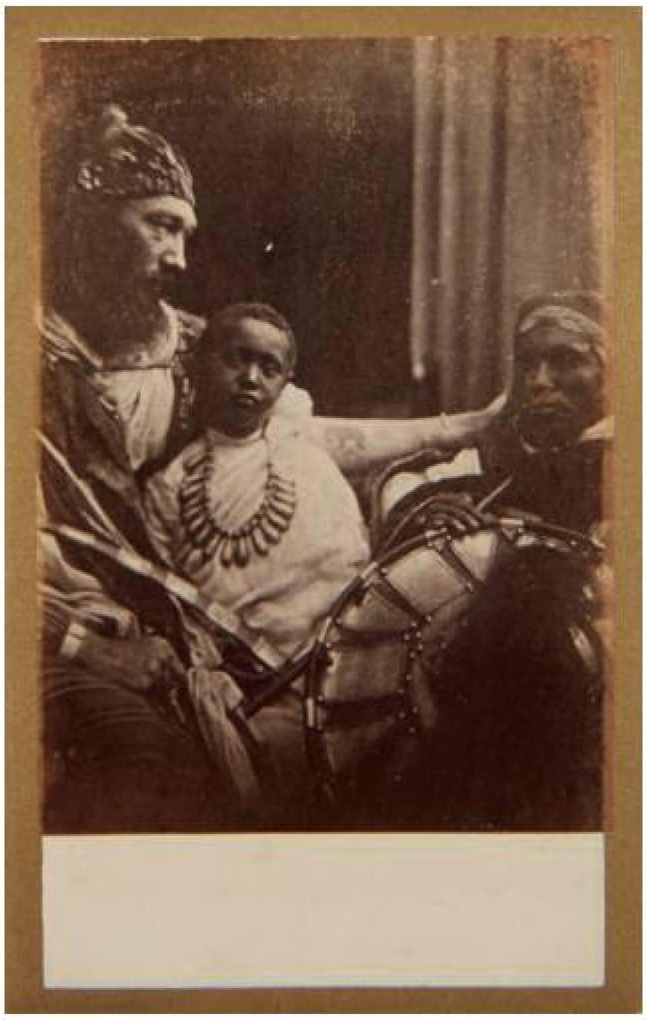
Hippolyte Bayard was one of the earliest practitioners of the art of photography, and his experiments with the medium were contemporaneous with those of William Henry Fox Talbot and Louis-Jacques-Mandé Daguerre. One of Bayard's first innovations was a technique that yielded a direct positive on paper. He went on to make daguerreotypes and paper-negatives and positives, and was an early convert to the glass-plate negative.

The print offered here was made from a glass-plate negative and makes full use of glass's ability to convey detail and three-dimensional space. This study is one of a series of tableaus Bayard made of plaster statuary. Plaster casts of classical sculpture, with their bright reflective surfaces, complete immobility, and art-historical resonance, made ideal subjects for his carefully constructed compositions.

Despite his importance to the early development of photography and his relative productivity, works by Bayard are rare and only infrequently appear in the marketplace. Nearly all his extant photographs and negatives were bequeathed to the Société Française de Photographie upon his death (*The Art of French Calotype*, p. 147). The Société owns two prints of this image, and a third is in the collection of The Metropolitan Museum of Art. Another was sold at Sotheby's London in 2005.

99. Julia Margaret Cameron 1815-1879

Déjatch Álámáyou, King Theodore's Son and *Déjatch Álámáyou & Báshá Félika, King Theodore's Son & Captain Speedy*, 1868
Two photographs, comprising a standard-format albumen print and a *carte-de-visite* albumen print.
12¼ x 10¼ in. (31.1 x 26 cm)
3⅛ x 2¼ in. (7.9 x 5.7 cm)
The first signed, dated and inscribed in ink and with facsimile title and 'Colnaghi' blindstamp on the mount; the second annotated in an unidentified hand in pencil on the reverse of the mount.



Actual size, *carte-de-visite*

Estimate
$30,000-50,000

Provenance
The first:
Christie's, South Kensington, 10 March 1977, lot 227
Collection of Paul F. Walter, New York
Sotheby's, London, *Fine Photographs from the Collection of Paul F. Walter*, 10 May 2001, lot 119

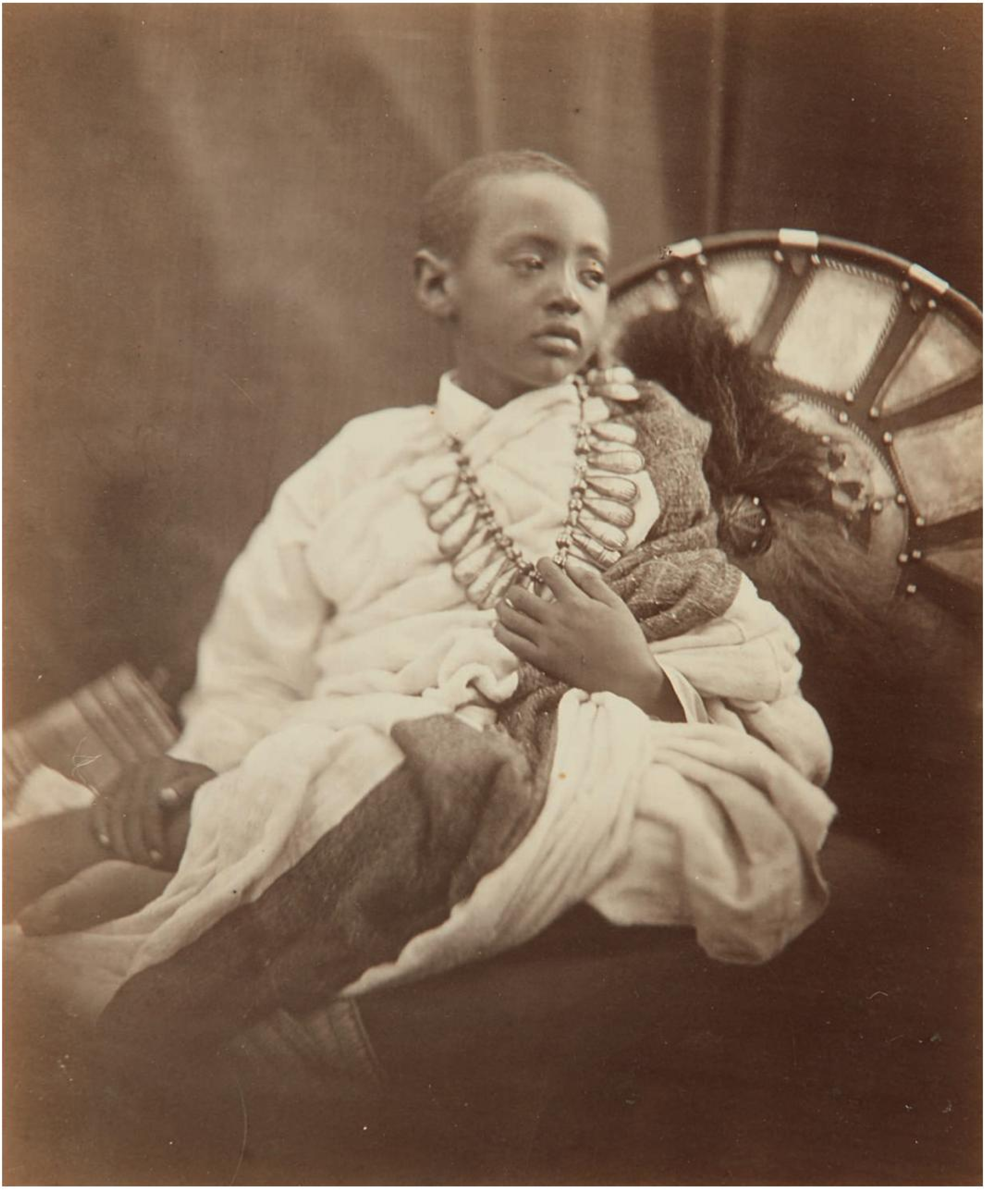
The second:
Collection of Erich Sommer, London
Christie's, South Kensington, 8 May 1998, lot 42

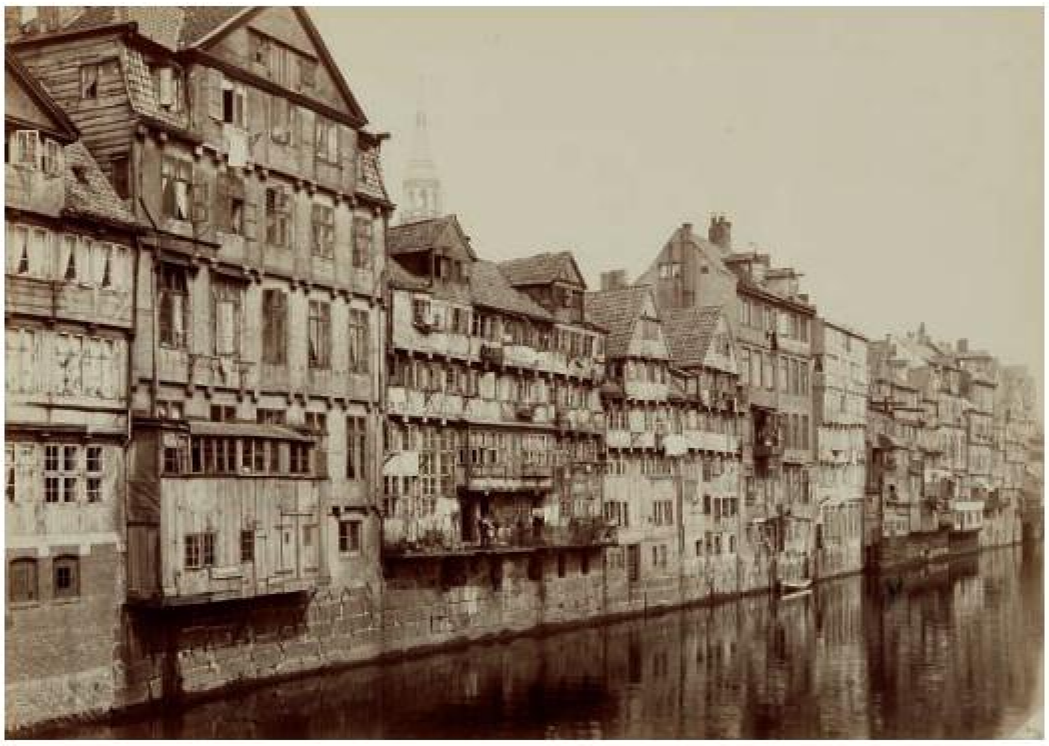
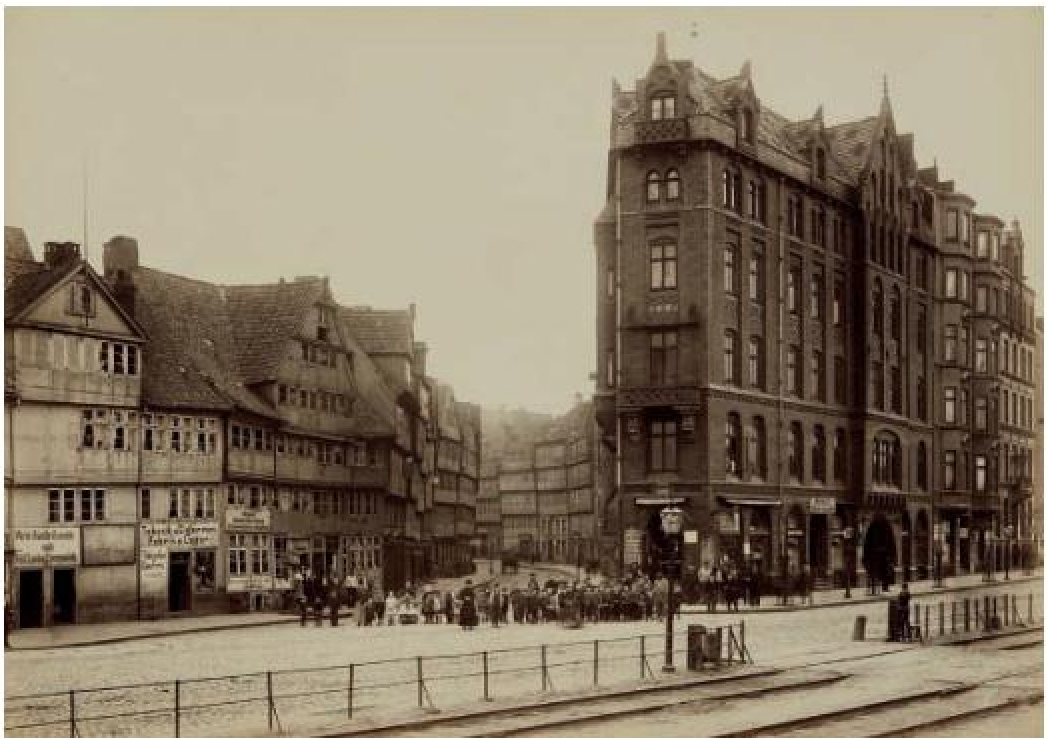
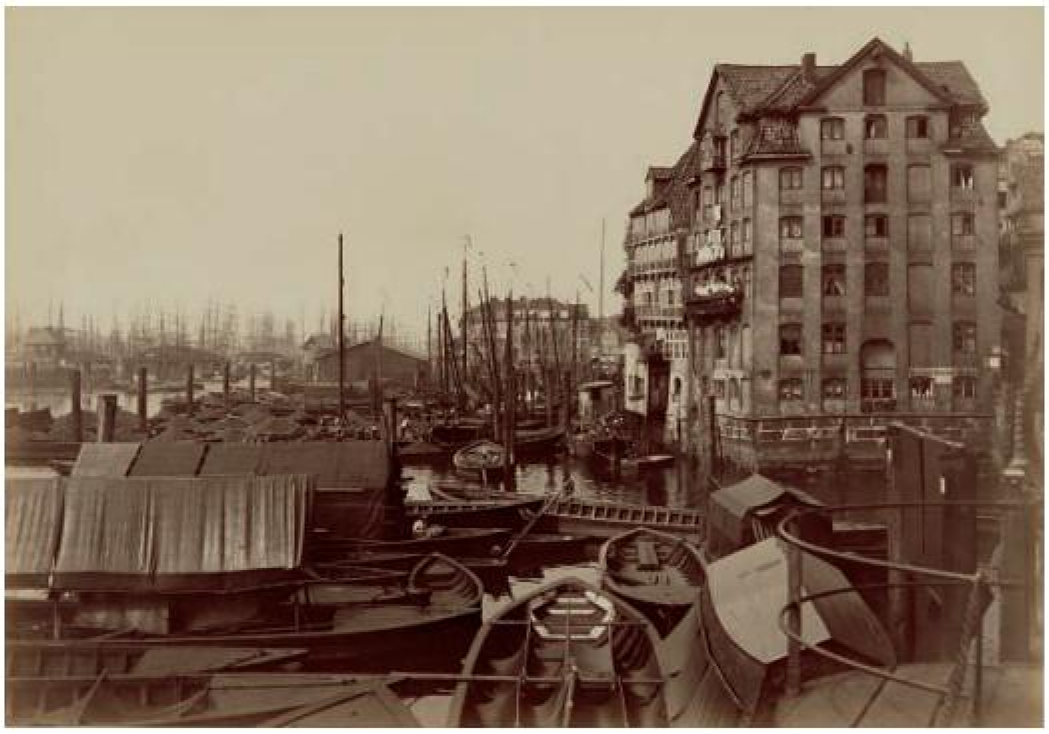
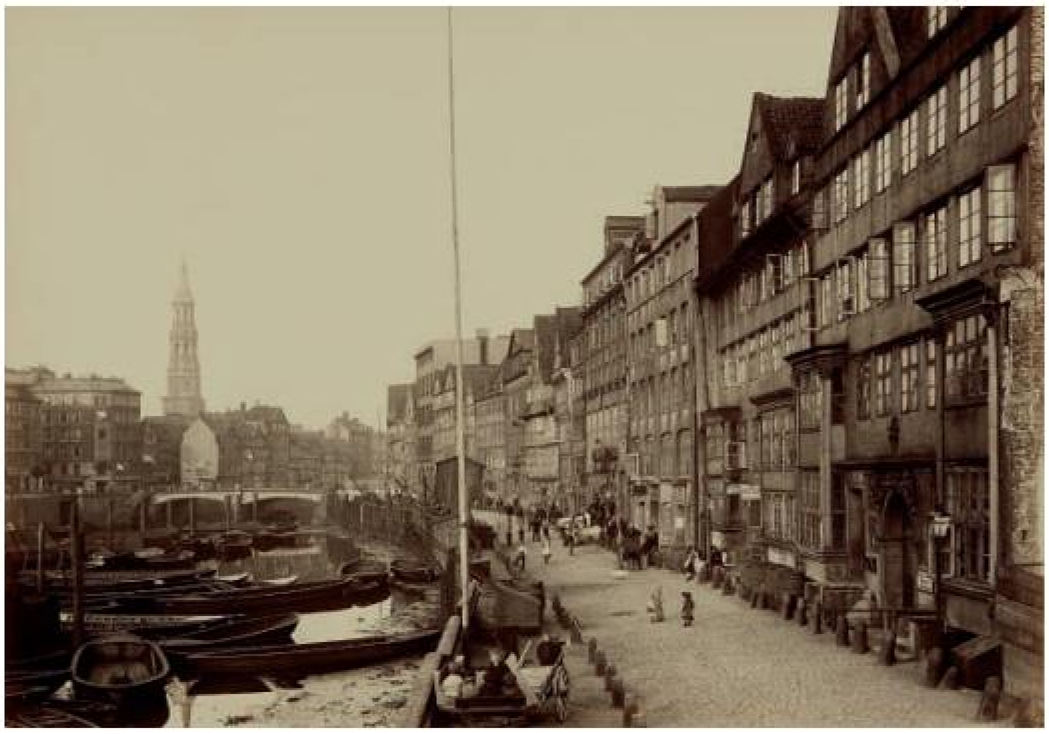
Exhibited
The first: National Portrait Gallery, London, *Julia Margaret Cameron: 19th Century Photographer of Genius*, 6 February- 26 May 2003, traveling to the National Museum of Photography, Film & Television, Bradford, and J. Paul Getty Museum, Los Angeles

Literature
Cox & Ford, *Julia Margaret Cameron: The Complete Photographs*, nos. 1114, 1123 (these prints)

The two photographs in this lot show Dejátch Álámáyou (1861-1879), an Abyssinian prince who was raised in Britain as a ward of the government. In April 1868, British troops fought against Álámáyou's father, King Tewodros (Theodore). Tewodros killed himself after his army was defeated, and his orphaned son was placed in the care of the swashbuckling British officer Captain Tristram Charles Speedy, who is pictured in the smaller of the photographs offered here. Speedy had served in Abyssinia (now Ethiopia), had known King Tewodros, spoke Amharic fluently, and was in many ways an ideal guardian for the seven-year-old boy. In England, the pair were presented to Queen Victoria, who was captivated by the boy, his story, and his charismatic escort. Álámáyou thenceforth was frequently the subject of the Queen's benevolence and was her guest at Balmoral on several occasions. Immediately recognizable, Álámáyou became a public figure, an exotic and fascinating visitor from a far-off land.

Cameron's photographs of Álámáyou and Speedy were made in July 1868, shortly after their arrival in England. Ten images survive from this sitting (Cox 1114-23), and they show Cameron making full use of an array of African clothing, shields, and weaponry (all likely from Speedy's own collection, which now resides in the British Museum). The images of Álámáyou and Speedy together are poignant for showing the bond that existed between the two. The single portrait of Álámáyou offered here is the only large-format print of the image located by Cameron authority Julian Cox.



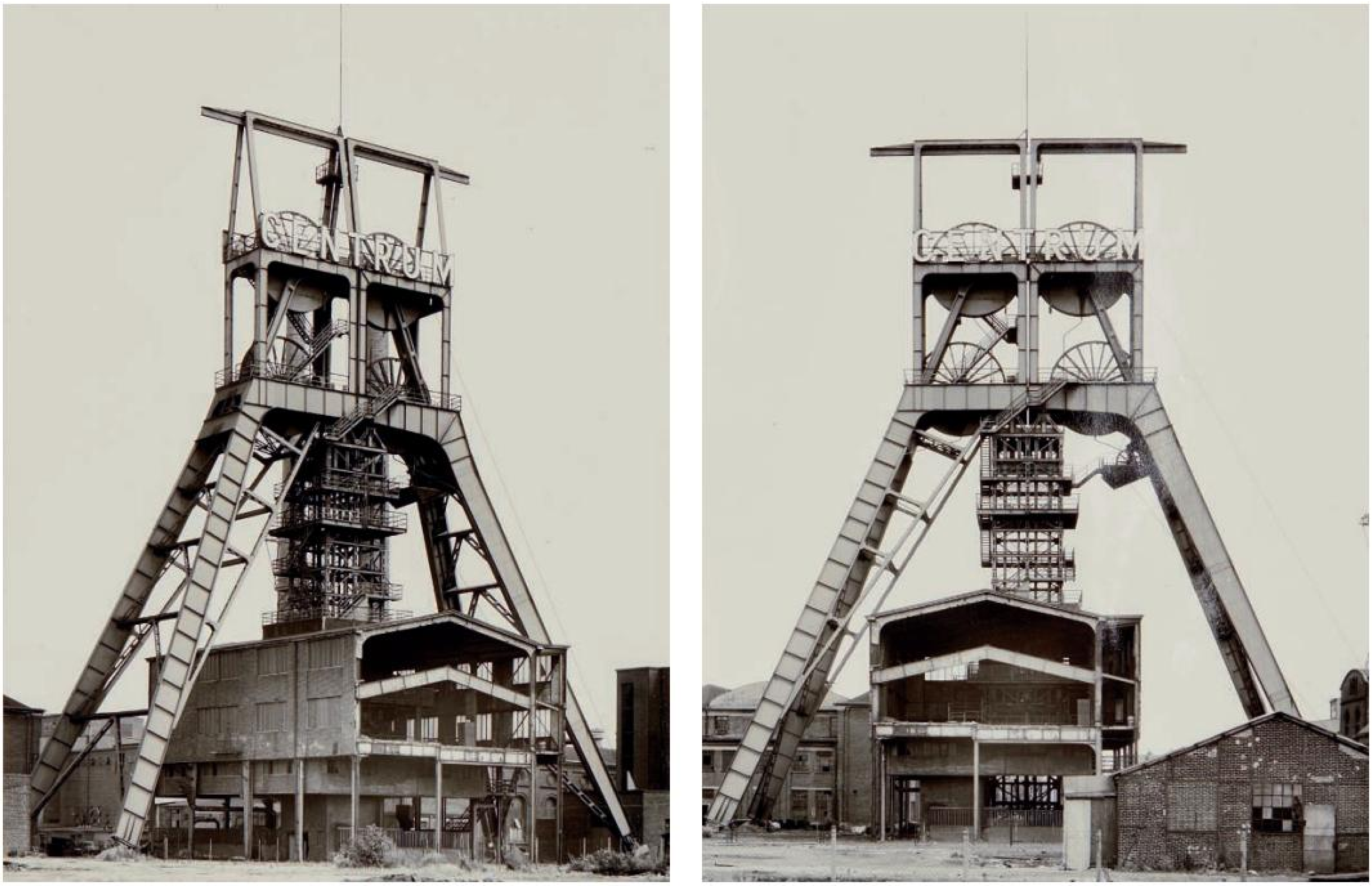





100. G. Koppman & Co. 1842-1909

Selected Images of Hamburg, 1883-1884
Twenty-eight albumen prints, including two duplicates.
Each approximately 10⅝ x 15¼ in. (27 x 38.7 cm)
Each with printed title, date and credit on the mount.
Some annotated in an unidentified hand in pencil on the mount; some with various collection stamps on the reverse of the mount.

Estimate
$10,000-15,000

Provenance
Collection of Werner Bokelberg, Hamburg
The Canadian Centre for Architecture, Montreal, 1985
Sotheby's, New York, 12 October 2000, lot 66



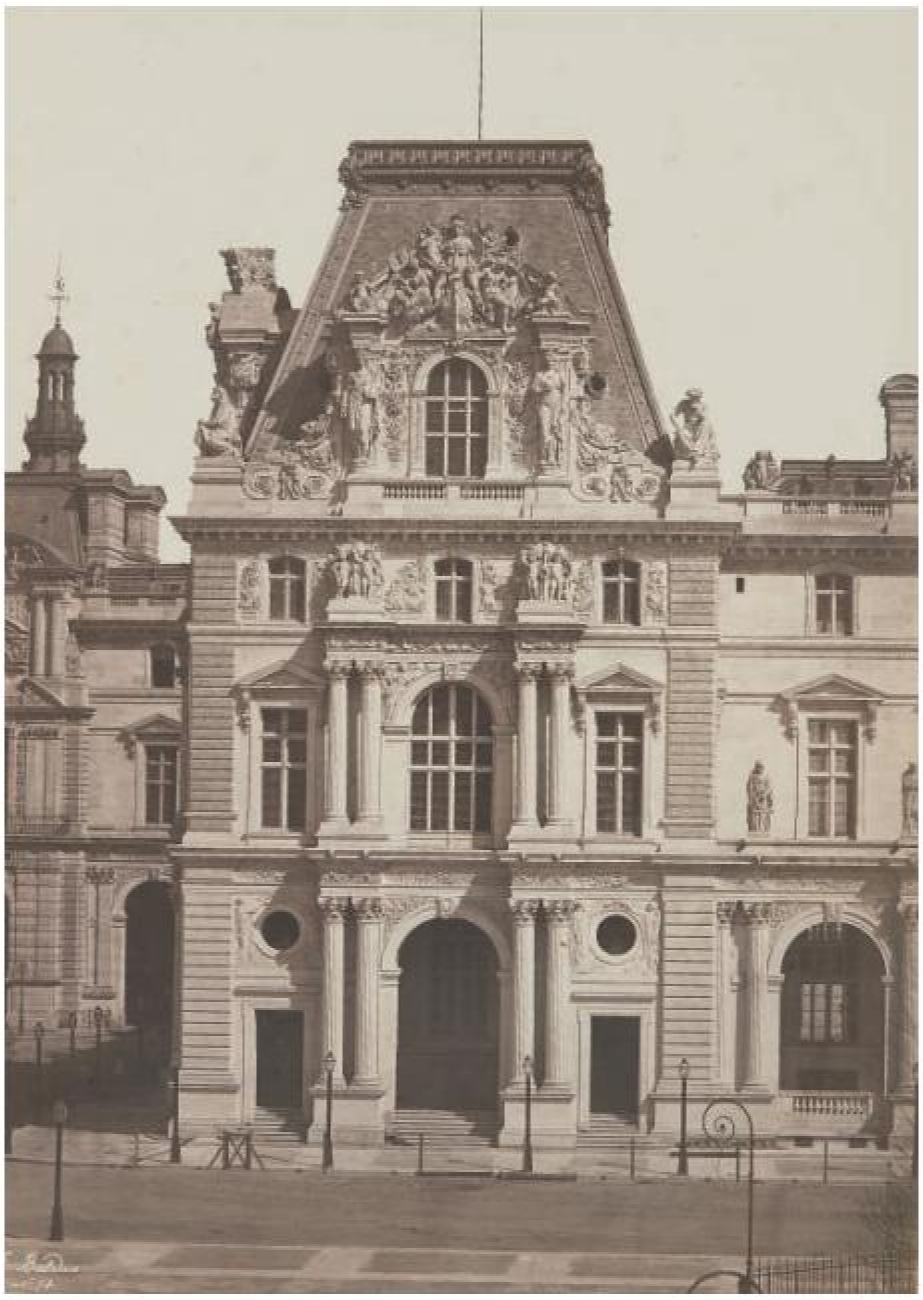
101. Bernd and Hilla Becher 1931-2007 and 1934-2015

Winding Towers, 1972
Two gelatin silver prints, mounted together as a diptych.
Each 9½ x 7⅛ in. (24.1 x 18.1 cm)
Overall 20 x 24⅛ in. (50.8 x 61.3 cm)
Signed by both artists in pencil on the mount.

Estimate
$15,000-25,000

Provenance
Sonnabend Gallery, New York
Christie's, Los Angeles, 10 December 1998, lot 26

Literature
Lange, *Bernd and Hilla Becher: Life and Work*, p. 119



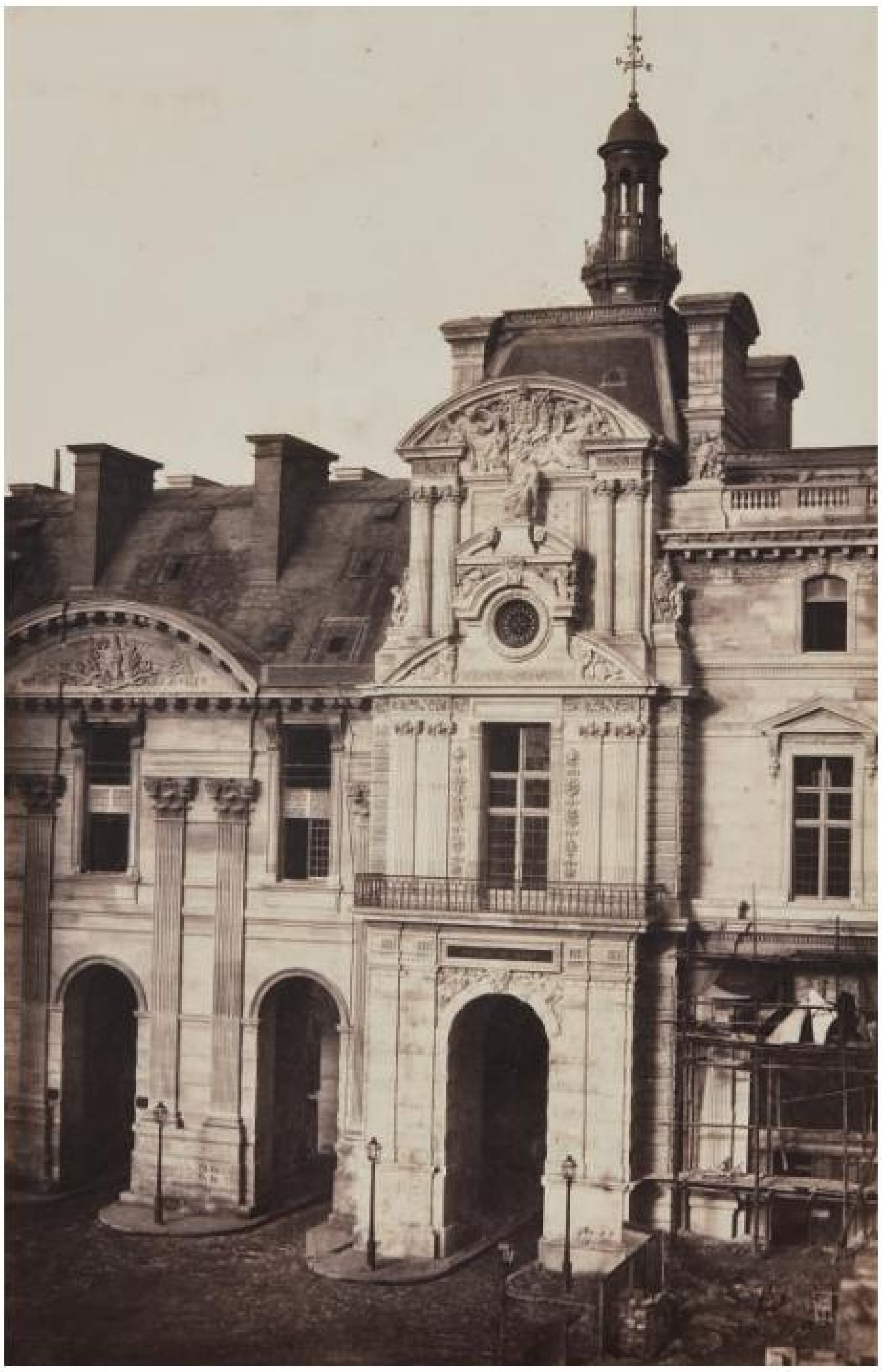
102. Édouard Baldus 1813-1889

Pavillon Turgot (1er Etat), Nouveau Louvre, Paris,
1854-1857
Salt print or lightly albumenized salt print.
17⅜ x 12½ in. (44.1 x 31.8 cm)
Signed, numbered '48' in the negative; titled in ink and blue signature stamp on the mount.

Estimate
$10,000-15,000

Provenance
Charles Isaacs Photographs, Inc., New York, 1993

In 1855, Édouard Baldus was hired to make photographs of the construction of the "new" Louvre, the vast architectural undertaking that was the largest project of France's Second Empire. While the majority of these photographs were small in format, it is the large-format views, such as that offered here and in Lot 103, that "expanded the boundaries of [Baldus's] artistic achievement," according to Baldus authority Malcolm Daniel. Daniel writes, "These large format photographs of the Louvre, beyond admirably fulfilling their documentary function, are among Baldus's most carefully crafted and clearly articulated demonstrations of photography's unparalleled capacity to represent architecture. They fully exploit the medium's ability to render the spatial play of light and volume and to accurately record the most intricate details . . . Their extreme clarity, surprising in Baldus's day, still impresses us today" (*The Photographs of Édouard Baldus*, p. 58).



103. Édouard Baldus 1813-1889

Pavillon de Rohan, Nouveau Louvre, Paris,
circa 1857
Salt print.
16⅝ x 10¾ in. (42.2 x 27.3 cm)

Estimate
$10,000-15,000

Provenance
Beaussant Lefèvre, Paris, 21 November 1997,
lot 62

Literature
The Metropolitan Museum of Art, *Art and the Empire City, 1825-1861*, p. 322, variant
Daniel, *The Photographs of Édouard Baldus*, p. 169, variant

104. **Charles Marville** 1816-1879

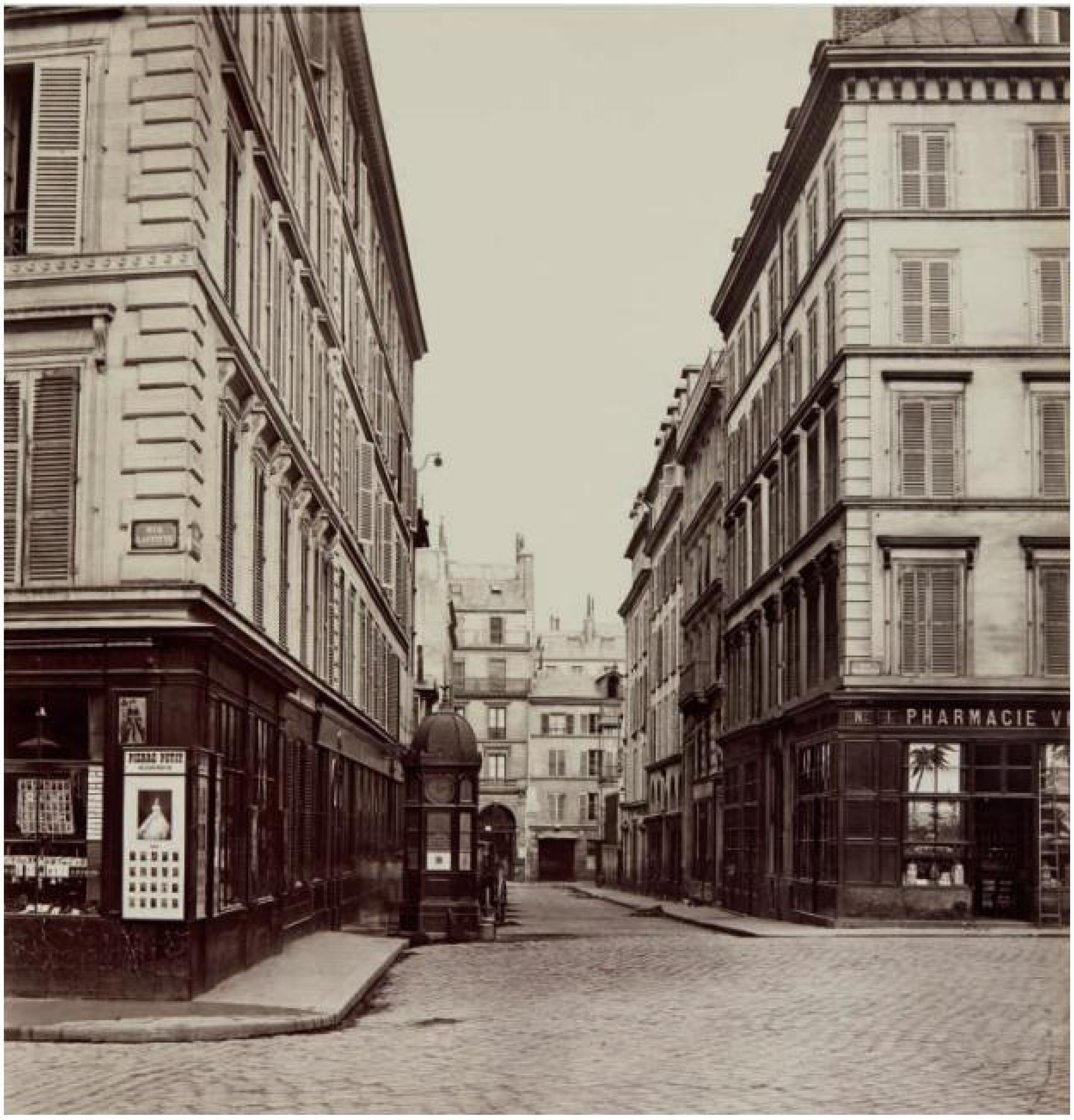
Rue Ollivier vers la rue St-Georges, circa 1868
Albumen print, printed 1871-1879.
11¼ x 10¾ in. (28.6 x 27.3 cm)
'Photographe des Museés Nationaux' credit blindstamp on the mount; titled in ink on a label affixed to the mount.

Estimate
$20,000-30,000

Provenance
Beaussant Lefèvre, Paris, Photographies, 30 November 1996

Exhibited
Charles Marville: Photographer of Paris, National Gallery of Art, Washington, D.C., 29 September 2013- 5 January 2014; Museum of Fine Arts, Houston, 13 June– 14 September 2014

Literature
National Gallery of Art, *Charles Marville: Photographer of Paris*, pl. 66 (this print)



105. **Charles Marville** 1816-1879

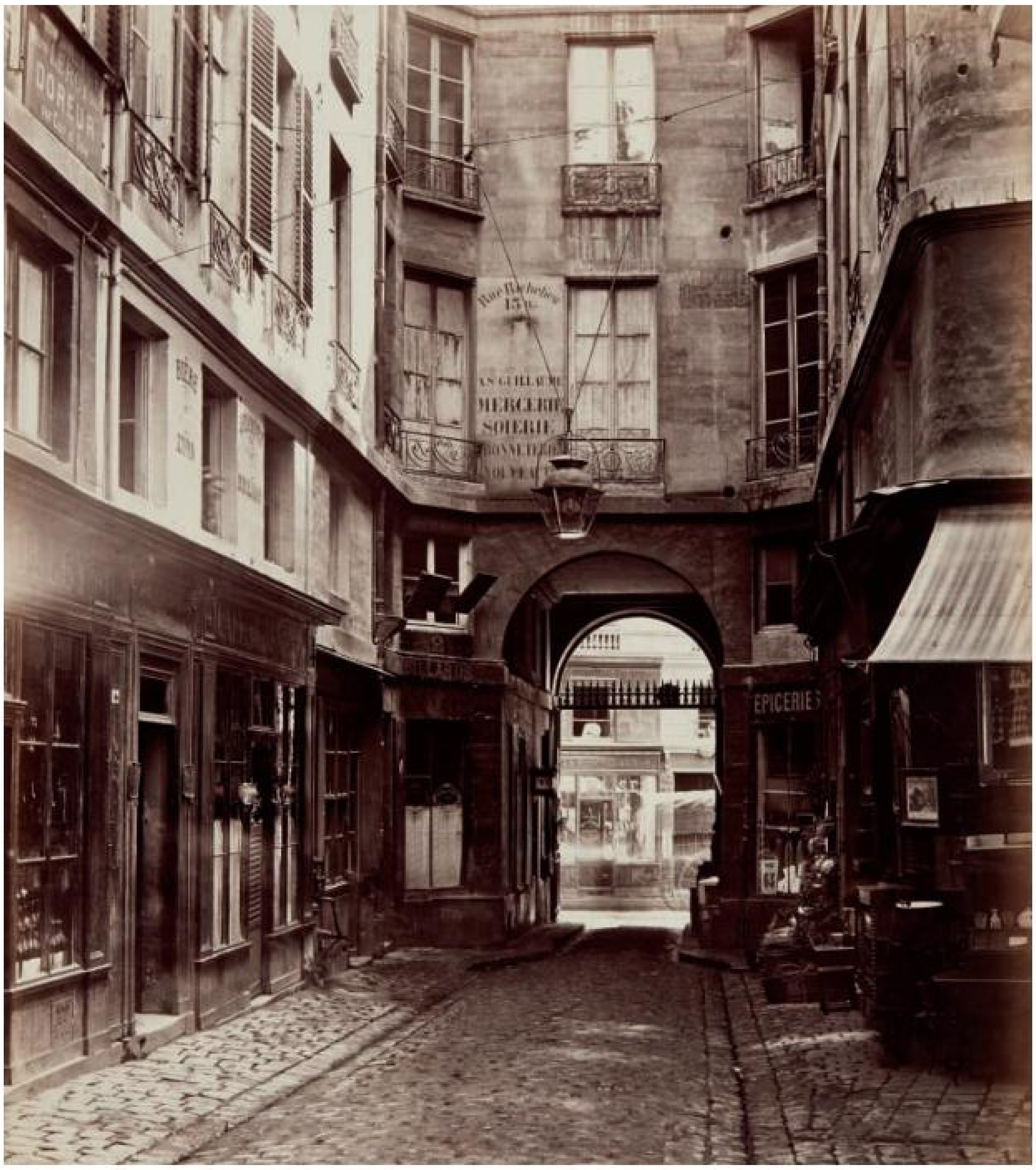
Passage Saint-Guillaume vers la rue Richelieu, 1863-1865
Albumen print, printed 1871-1879.
12½ x 11 in. (31.8 x 27.9 cm)
'Photographe des Museés Nationaux' credit blindstamp on the mount; titled in ink on a label affixed to the mount.

Estimate
$20,000-30,000

Provenance
Beaussant Lefèvre, Paris, Photographies, 30 November 1996

Exhibited
Charles Marville: Photographer of Paris, National Gallery of Art, Washington, D.C., 29 September 2013- 5 January 2014; The Metropolitan Museum of Art, New York, 27 January- 4 May 2014; Museum of Fine Arts, Houston, 13 June– 14 September 2014

Literature
National Gallery of Art, *Charles Marville: Photographer of Paris*, pl. 60 (this print)



106. **Gustave Le Gray** 1820-1882

Sous-bois au Bas-Bréau, Forêt de Fontainebleau, 1852
Salt print, mounted.
10¼ x 14⅝ in. (26 x 37.1 cm)

Estimate
$30,000-50,000

Provenance
Lee Marks Fine Art, Shelbyville, Indiana, 1991

Literature
Aubenas, *Gustave Le Gray 1820-1884*, pl. 1

Beginning in 1849, Gustave Le Gray began making photographic excursions into Fontainebleau, the famed outdoor studio of the Barbizon School painters. It was around this time that Le Gray made a significant improvement to Talbot's calotype process; he discovered that coating the paper negative with wax increased its translucence, yielding a more detailed and nuanced print. He patented the process in 1851 and continued to improve upon it as he worked. His photographs of Fontainebleau are some of his first works made with these waxed-paper negatives.

Le Gray took the photograph offered here in Bas-Bréau, an old-growth region of Fontainebleau that was home to many of the forest's oldest and grandest oak trees. Unlike the other more actively maintained areas of Fontainebleau, Bas-Bréau had been allowed to grow wild, and its verdant disarray served as inspiration to painters such as Jean-Baptist-Camille Corot and Théodore Rousseau.

Le Gray's many innovations in photography were aided by his extensive practical knowledge of chemistry, and he used different toning agents to enhance his prints. A contemporary account made by a visitor to Le Gray's studio describes prints with hues ranging from "velvety blue-green" to "warm brown bistre" (*The Art of French Calotype*., p. 203). The photograph offered here may owe its tonal complexity to Le Gray's chemical experimentation.

In *The Art of French Calotype*, André Jammes and Eugenia Parry Janis write that Le Gray's early views of Fontainebleau are "among the finest and most cherished photographs of the nineteenth century. . . The influence of Le Gray's trees with the tree studies by Marville, Nègre, Le Secq, Aguado, Regnault and others, on theories of naturalism in landscape painting at mid-century is of overwhelming significance" (p. 203).

Another print of this image is in the collection of the National Gallery of Art, Washington, D.C.

107. **Felice Beato** 1832-1909

Japan, 1863-1866
Album with 43 mounted albumen prints, some with hand-coloring, including two multi-panel panoramas.
Each leaf titled in an unidentified hand in pencil.
Oblong folio, red leather with gilt title and decoration.
Varying dimensions from 6⅜ x 5 in. (16.2 x 12.7 cm) to 9 x 32⅜ in. (22.9 x 82.2 cm)

Estimate
$20,000-30,000

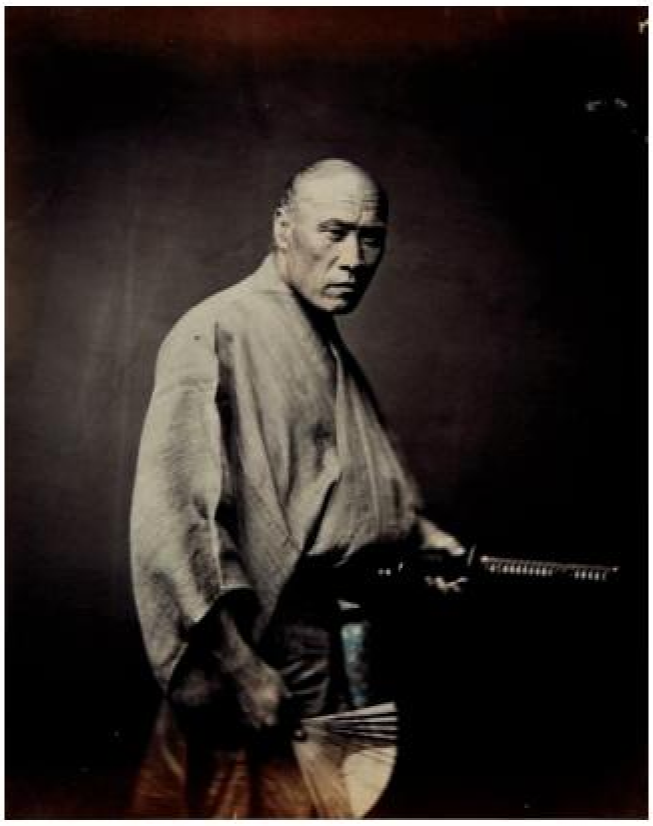
Provenance
Christie's, London, 3 May 1995, lot 117

Literature
Lacoste, *Felice Beato: A Photographer on the Eastern Road*, fig. 9, pl. 49

This album is a rare example of Felice Beato's early work in Japan, where he opened a studio in 1863 with the English artist and journalist Charles Wirgman. The studio and its contents were destroyed by fire in 1866, at which point Beato dissolved the partnership with Wirgman. The early date of the documented photographs in the album, as well as the presence of two photographs after drawings by Wirgman, indicate that this album was compiled no later than 1866. The album is distinguished by the quality and preservation of its hand-coloring, by the first-rate selection of portraits, genre studies, landscapes, and city views, and by the generally strong print quality.

The Italian-born Beato set up his studio in Yokohama, one of the few areas of the country in which Westerners were allowed. At the time, Japan was reluctantly yielding to pressure from America and Europe to allow trade. The country was divided about opening its doors, and hostilities to outsiders lurked just below the surface of everyday life. Violence against Westerners was not unknown. Despite these pressures and restrictions upon travel, Beato created a remarkable body of work in Japan, and his photographs capture the last period of Japanese feudal culture that had endured for centuries but was quickly disappearing. This state of affairs is embodied by one of Beato's panoramas in the present album that shows the British naval fleet anchored just off the coast of Yokohama. This panorama was reproduced as an engraving in the *London Illustrated News* in October 1864 (*Felice Beato: A Photographer on the Eastern Road*, p. 21).

Beato set the template for the photographic profession in Japan. He was the first photographer in Japan to package and sell his pictures in albums, and the first to make panoramic views. He employed local artists to hand-color his photographs using water-based pigments, as opposed to oils, which yielded images of subtly-modulated coloration. Beato's innovations became conventions that were increasingly imitated by other photographers in the following decades. Few of these later iterations of Beato's approach possess the skill or immediacy of the photographs contained in this album.



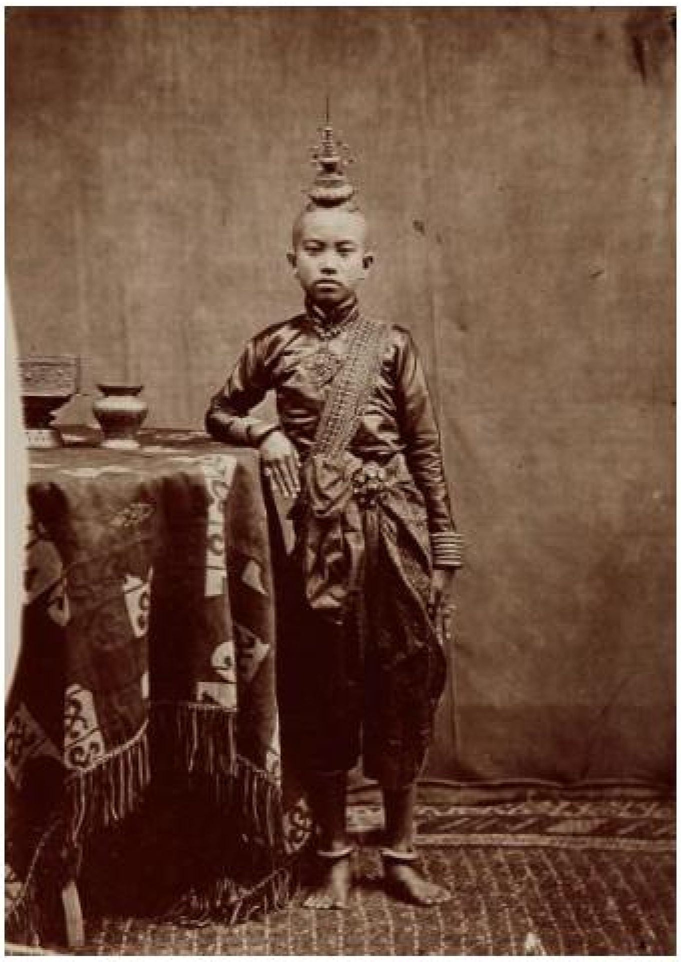
108. John Thomson 1837-1921

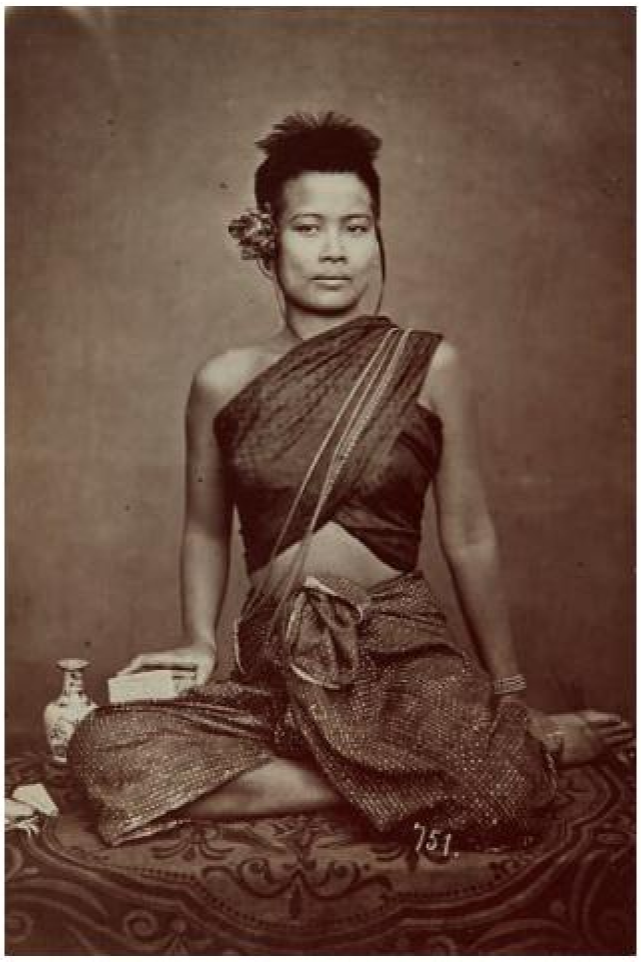
Illustrations of China and Its People. A Series of Two Hundred Photographs, with Letterpress Description of the Places and People Represented
London: Sampson Low, Marston, Low, and Searle, 1873-1874. Complete set of four volumes illustrated with 219 collotypes on 96 leaves. Each collotype numbered in the negative; 'Malta Garrison Library' stamp on the reverse of each plate. Folio, maroon cloth with gilt title and decorations, leather spine.
Varying dimensions from 4¼ x 3⅜ in. (10.8 x 8.6 cm) to 9 x 11¾ in. (22.9 x 29.8 cm) or the reverse

Estimate
$15,000-25,000

Provenance
Malta Garrison Library, Malta
Christie's, London, 6 May 1993, lot 14

Literature
Truthful Lens 168



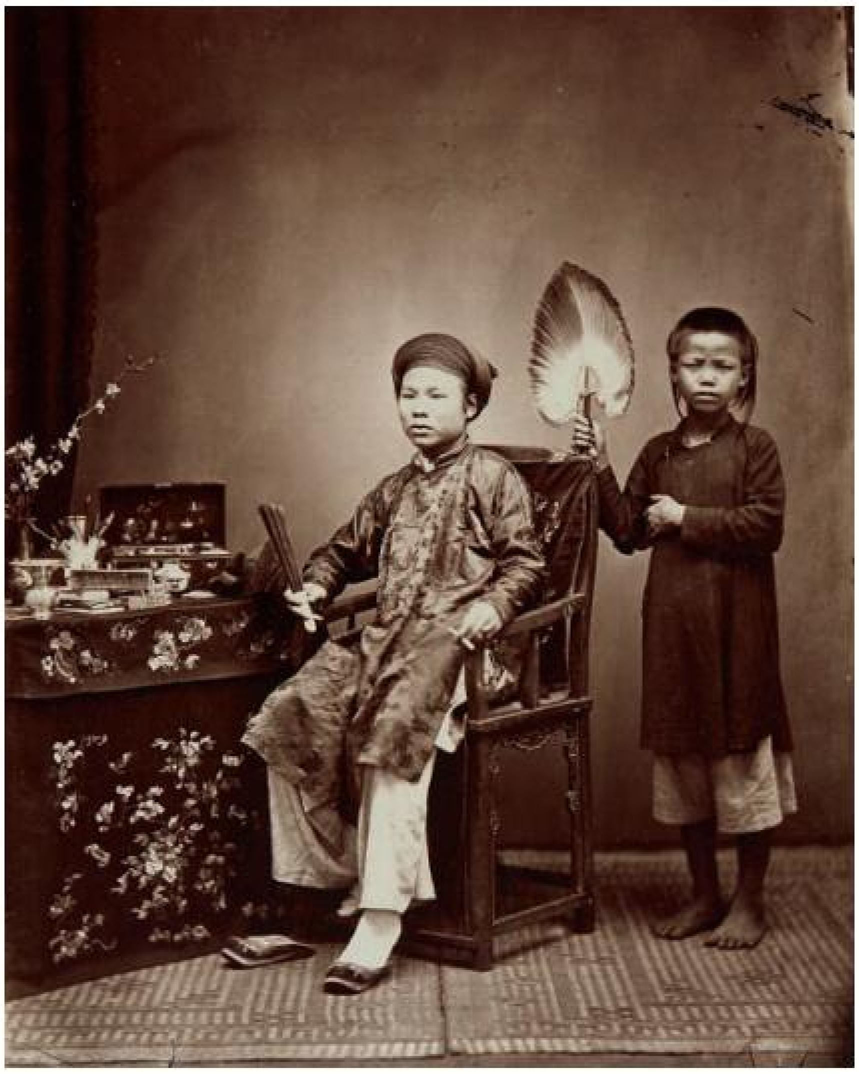


109. Émile Gsell 1838-1879

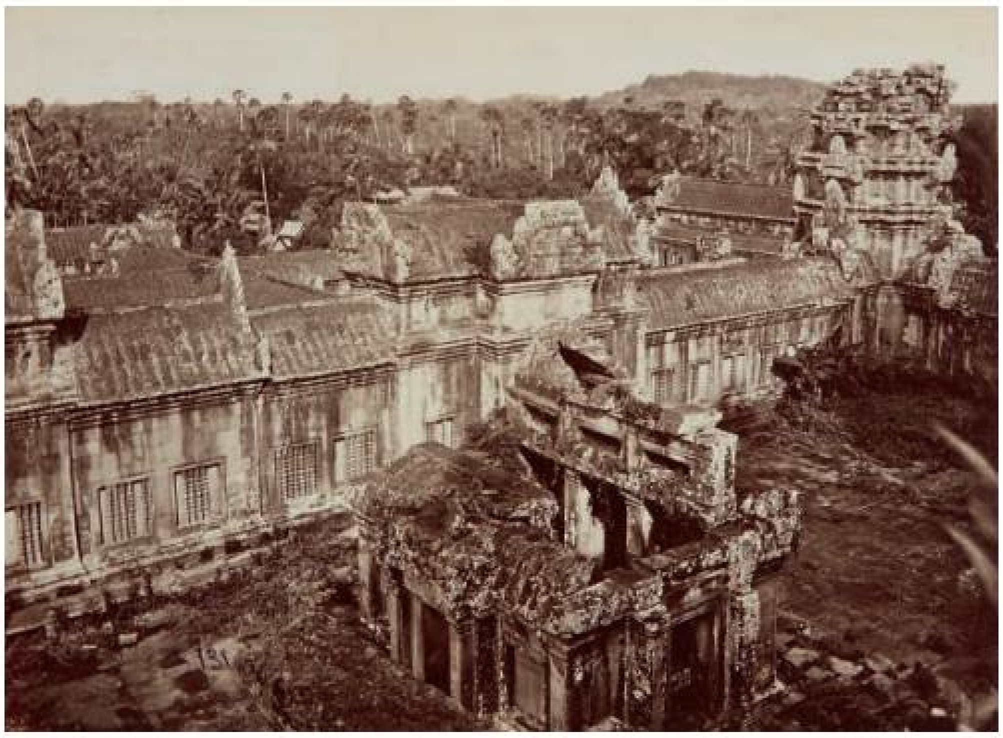
Cochinchine Française - Cambodge (French South Vietnam and Cambodia), circa 1875
Album with 130 mounted albumen prints. Each with plate number in the negative; titled in an unidentified hand in ink on each leaf. Oblong folio, leather with impressed title.
Varying dimensions from 3⅝ x 2¼ in. (9.2 x 5.7 cm) to 12¼ x 9¼ in. (31.1 x 23.5 cm) or the reverse

Estimate
$15,000-25,000

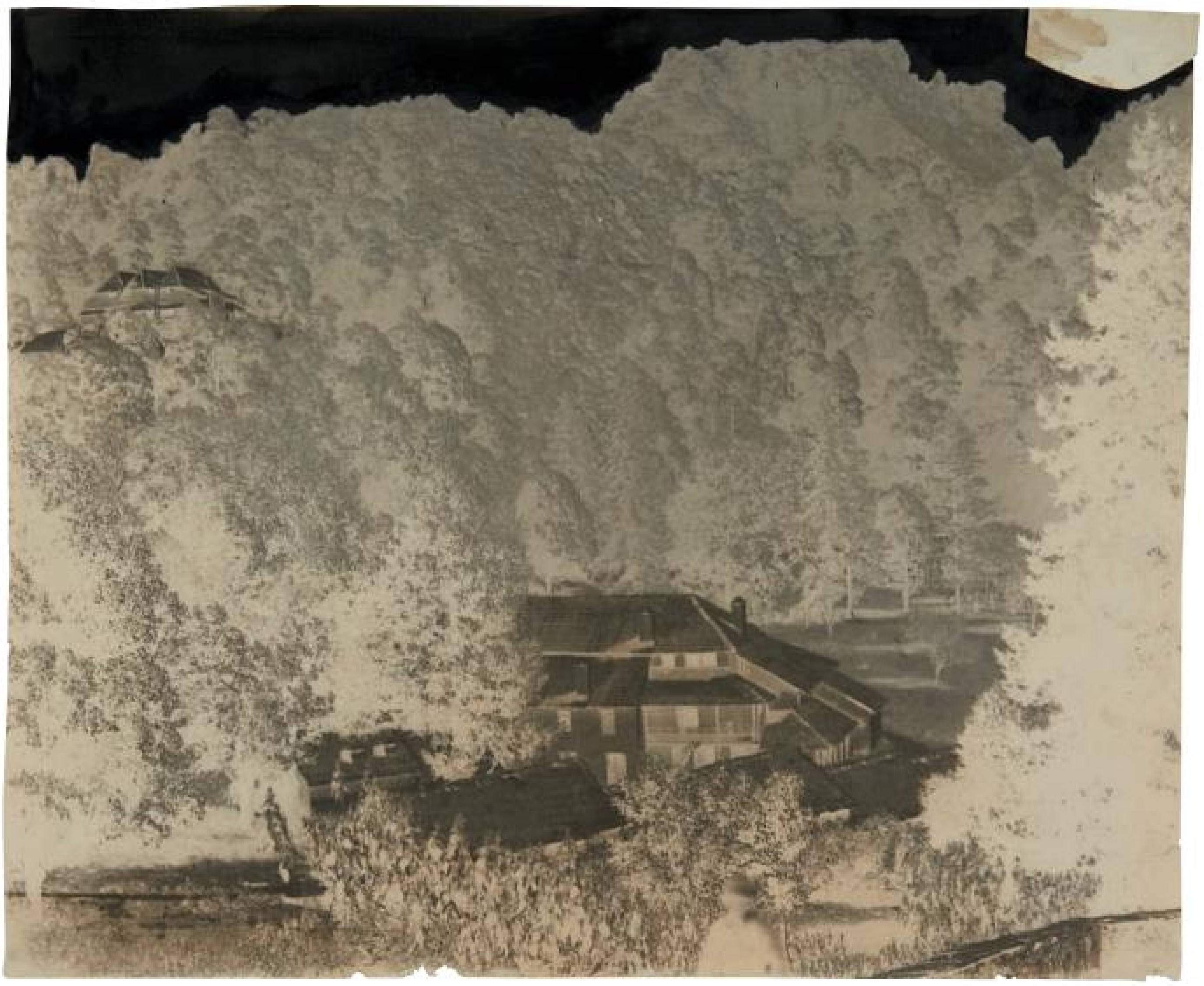
Provenance
Drouot, Paris, 17 November 2000, lot 758

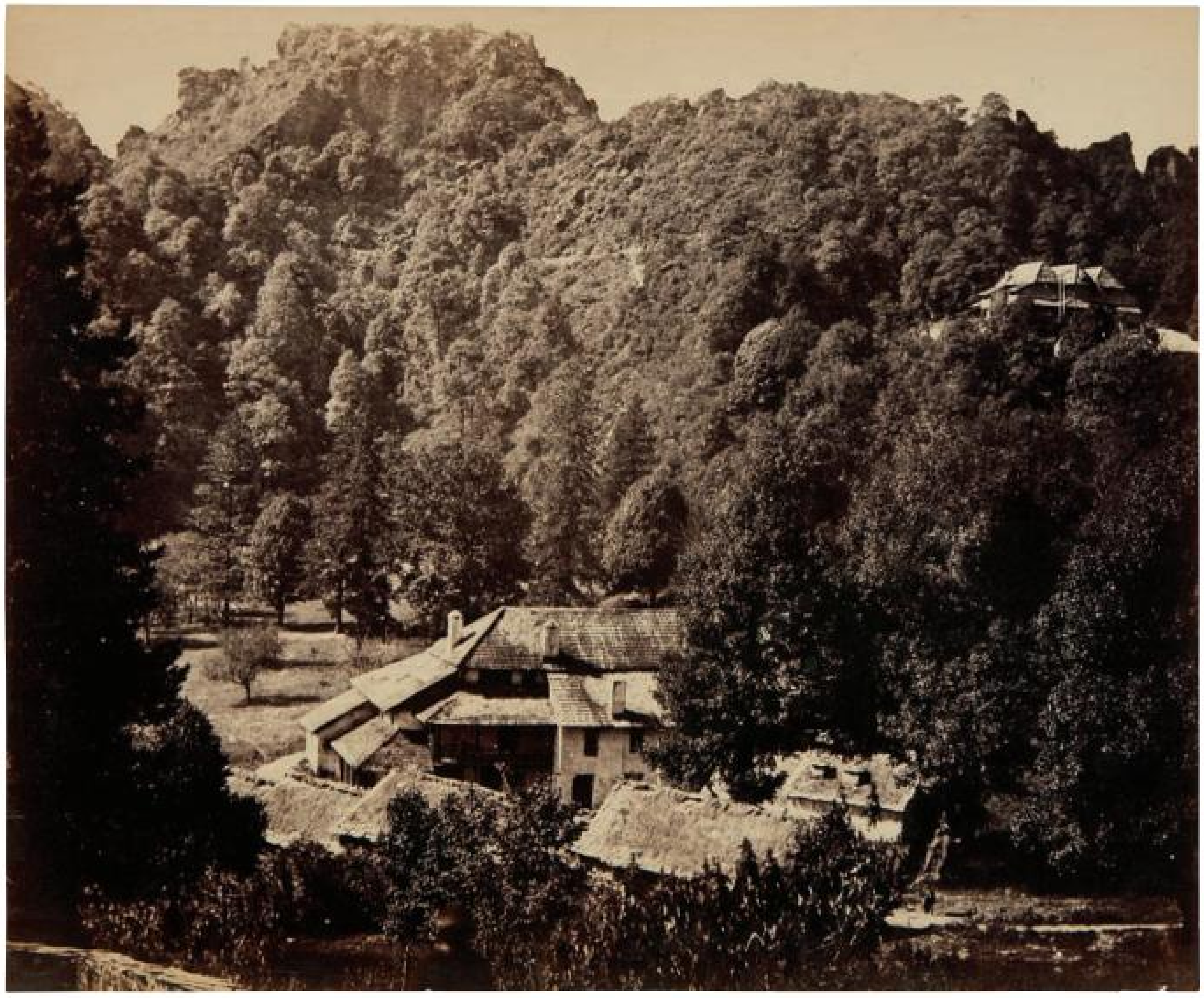


Émile Gsell first traveled to Cochinchine Français, the French colony that comprised most of present-day Vietnam, while serving in the French military. In 1866 he was hired as the photographer for a governmental expedition of the Mekong River. This journey took him into Cambodia, where he was the first to take photographs of the temple ruins at Angkor Wat, several of which are included in this album. Upon his return, Gsell opened the first photographic studio in Saigon. In the late 1860s and into the 1870s, Gsell made many fine views of Saigon and environs, while also traveling as far north as Haiphong. He also made portrait studies in the studio and the field, including ones of King Norodom of Cambodia and his family.



Gsell's photographs gave many Europeans their first glimpse of Vietnam, Cambodia, and their peoples. The Metropolitan Museum of Art owns an album of Gsell's work, originally presented to Empress Eugénie of France, that contains 26 photographs. The comparatively large album of 130 photographs offered here presents a remarkable primary geographic and cultural photographic record.





110. Dr. John Murray 1809-1898

Telegraph Office Nynee Tall (negative and positive), 1855-1859
Waxed paper negative and albumen print.
15 x 18⅛ in. (38.1 x 46 cm)
14½ x 17⅝ in. (36.8 x 44.8 cm)
Titled in an unidentified hand in pencil on the mount of the albumen print.

Estimate
$7,000-9,000

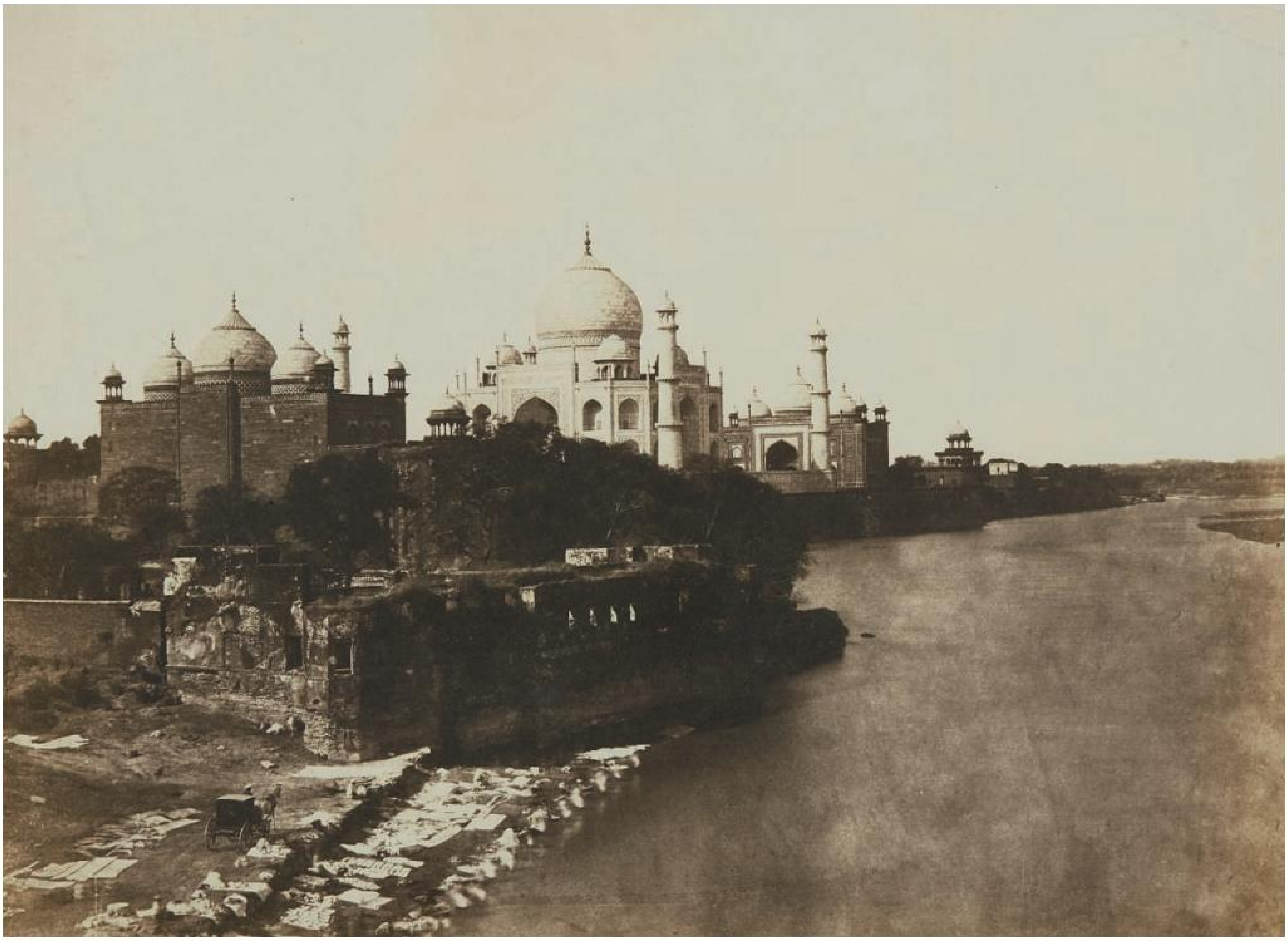
Provenance
Collection of the artist, London
Sotheby's, London, *Early Photographs of India, The Archive of Dr. John Murray*, 18 June 1999, lot 201

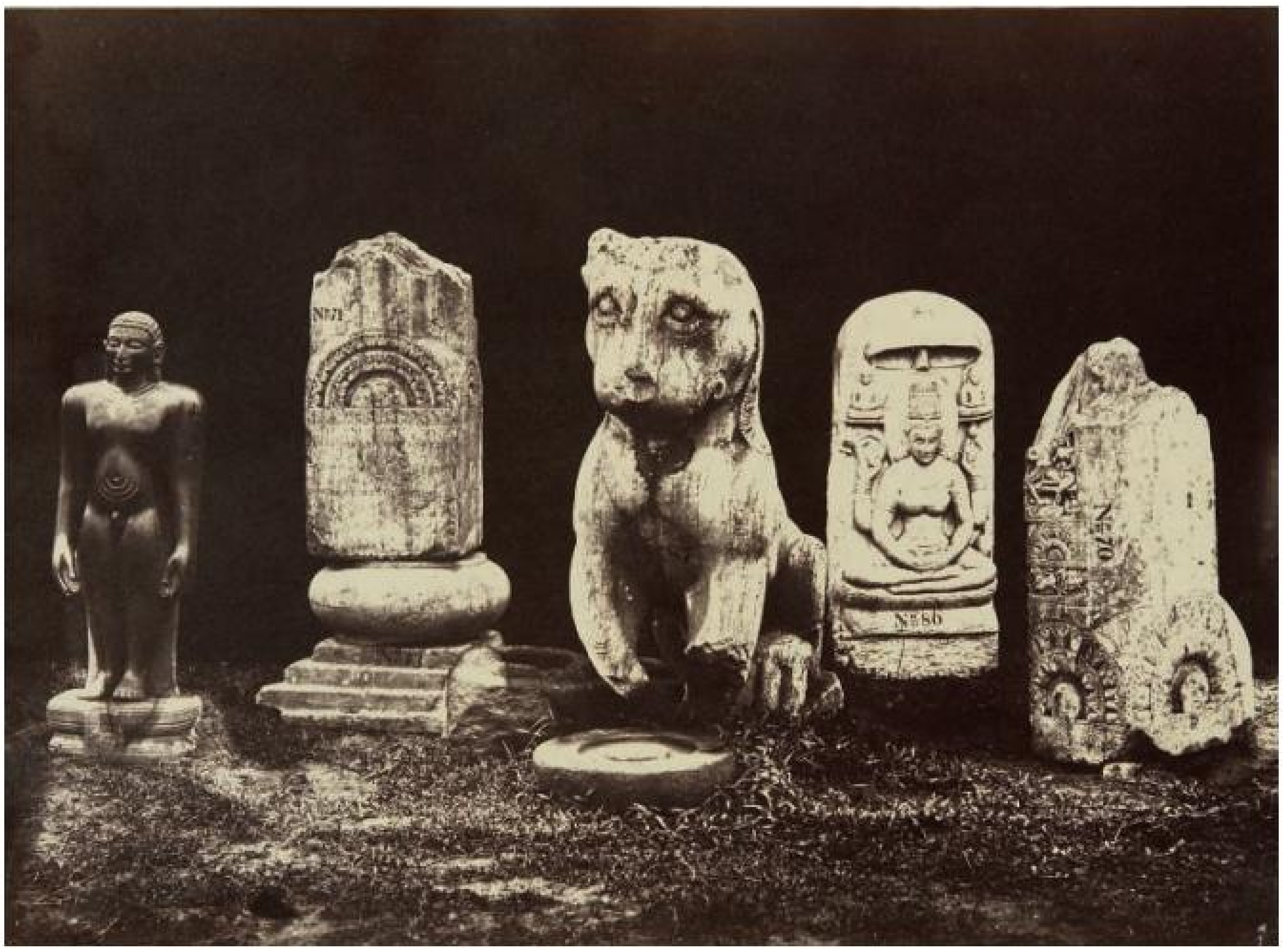
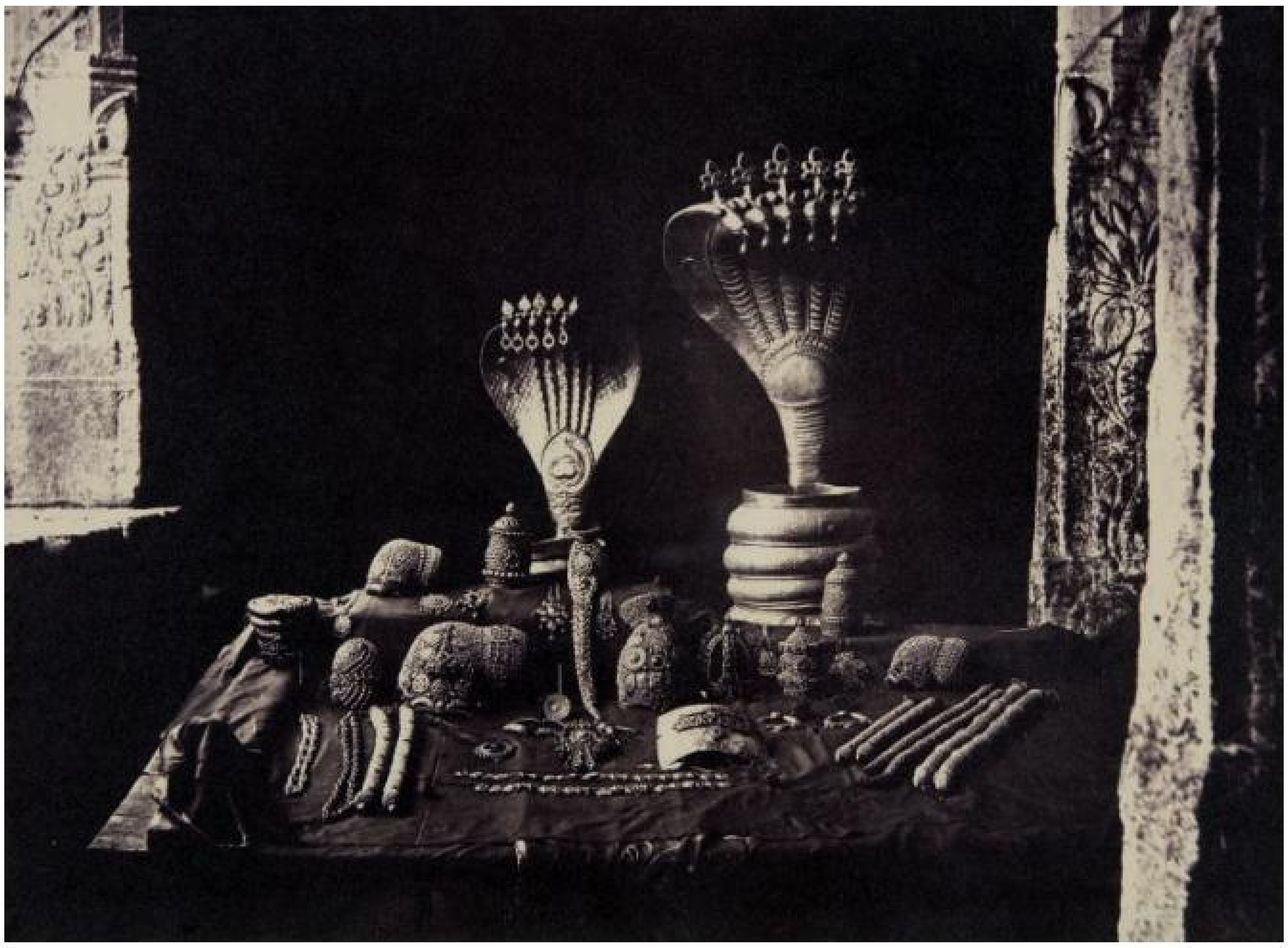
III. Dr. John Murray 1809-1898

Pavilion and Mosque Attached to the Taj, 1857
Salt print.
13 x 17¾ in. (33 x 45.1 cm)
Printed credit, publisher and date, titled in an unidentified hand in pencil on the mount.

Estimate
$25,000-35,000

Provenance
Collection of the artist, London
Sotheby's, London, *Early Photographs of India, The Archive of Dr. John Murray*, 18 June 1999, lot 167



112. Captain Linnaeus Tripe 1822-1902

Sculpture Study, Central Museum, Madras and
The Pagoda Jewels, Madura, 1858-1859
Two albumen prints.
Each approximately 8½ x 11½ in. (21.6 x 29.2 cm)
The first with 'Photographer to government' credit blindstamp and plate numbers '28,' '7' in an unidentified hand in ink on the mount; 'County Borough of Southport Library' stamp on the reverse of the mount. The second with 'Photographer to government' credit blindstamp on the mount; printed number '11' on trimmed paper affixed to the mount.

Estimate
$7,000-9,000

Provenance
The first:
County Borough of Southport Public Library, England
Lowinsky Gallery, New York
Sotheby's, New York, 17 April 1991, lot 59A
Charles Isaacs Photographs, Inc., New York, 1993

The second:
Collection of Paul F. Walter, New York
Christie's, London, 5 June 1996, lot 243

Literature
Dewan, *The Photographs of Linnaeus Tripe: A Catalogue Raisonné*, pp. 434, 673, CR6-134, CR8-117
The Metropolitan Museum of Art, *The Waking Dream: Photography's First Century, Selections from the Gilman Paper Company Collection*, p. 303

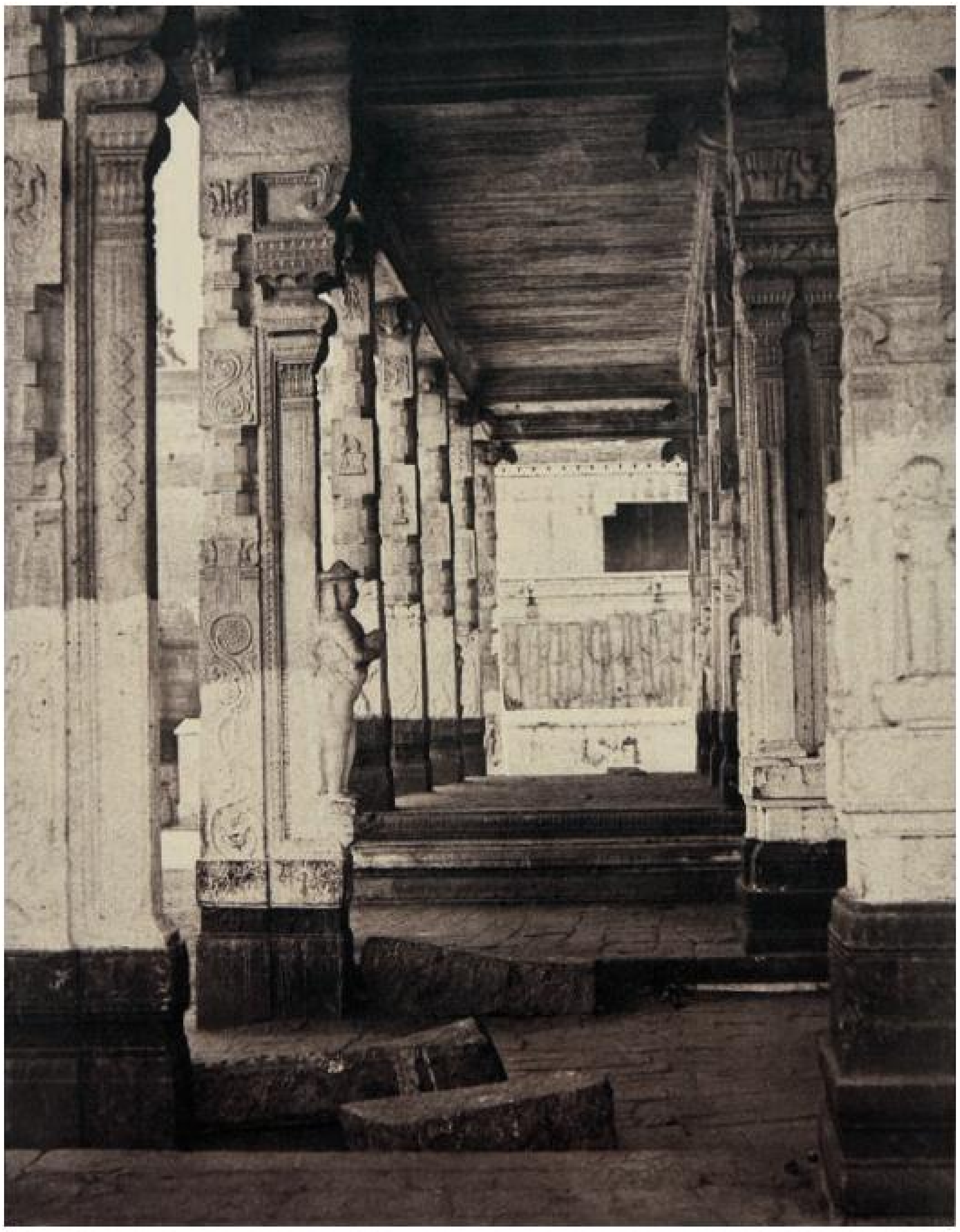
113. Captain Linnaeus Tripe 1822-1902

Madura. The Great Pagoda, Interior View of Part of Muroothappa Sarvacar Munduppum, January–February, 1858
Albumen print.
13¾ x 10¾ in. (34.9 x 27.3 cm)
'Photographer to government' credit blindstamp and plate number '5' in an unidentified hand in ink on the mount.

Estimate
$8,000-12,000

Provenance
Christie's, London, 20 October 1993, lot 64
Robert Hershkowitz, Ltd., Sussex, 1994

Literature
Dewan, *The Photographs of Linnaeus Tripe: A Catalogue Raisonné*, p. 429, CR6-128



114. Charles Clifford 1819-1863

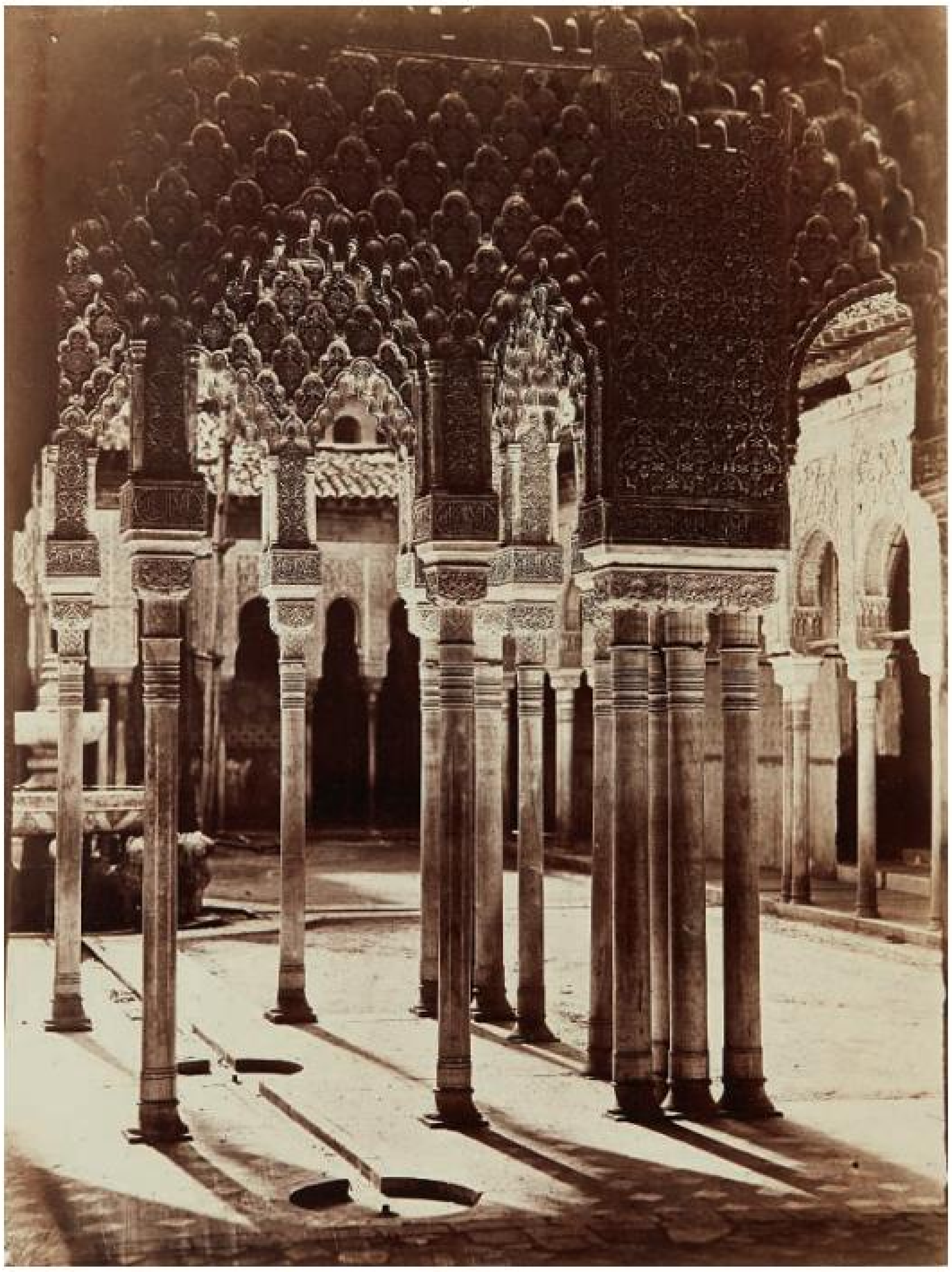
Granada, la Cour des Lions, 1862
Albumen print.
16¾ x 12½ in. (42.5 x 31.8 cm)
Titled and dated in ink on the mount; credit blindstamp on the recto.

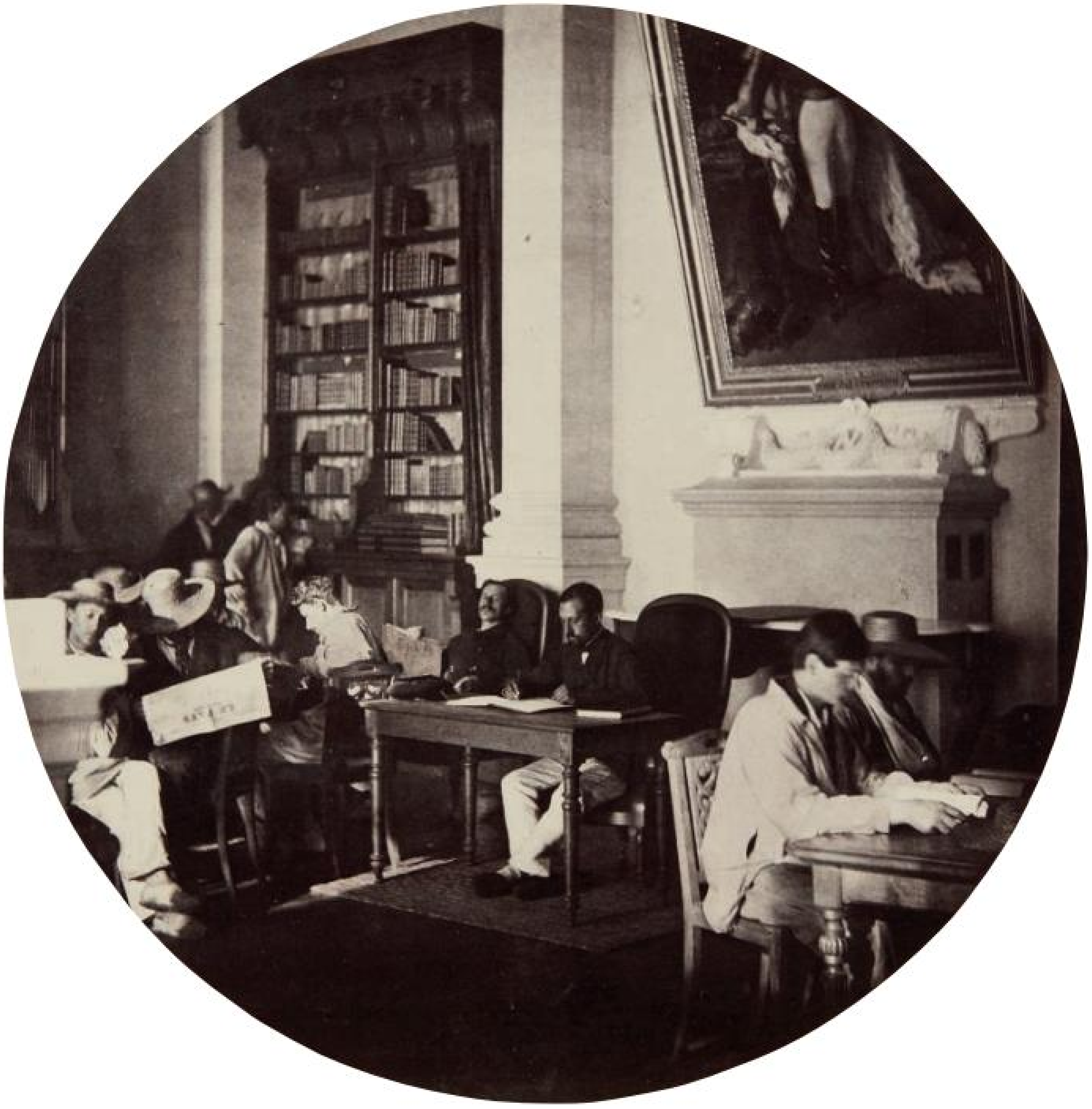
Estimate
$7,000-9,000

Provenance
Fraenkel Gallery, San Francisco, 1995, through André Emmerich Gallery, New York

Exhibited
Seeing Things, André Emmerich Gallery, New York, 7 September- 7 October 1995

Literature
Corcoran Gallery of Art, *A Book of Photographs from the Collection of Sam Wagstaff*, p. 118





115. Charles Nègre 1820-1880

Selected Images from *Asile Impériale de Vincennes*, 1858-1859
Twenty-nine albumen prints.
Varying dimensions from 5¼ x 5¼ in. (13.3 x 13.3 cm) to 16⅞ x 13⅛ in. (42.9 x 33.3 cm)
Each variously signed in ink on the recto or on the mount.

Estimate
$50,000-70,000

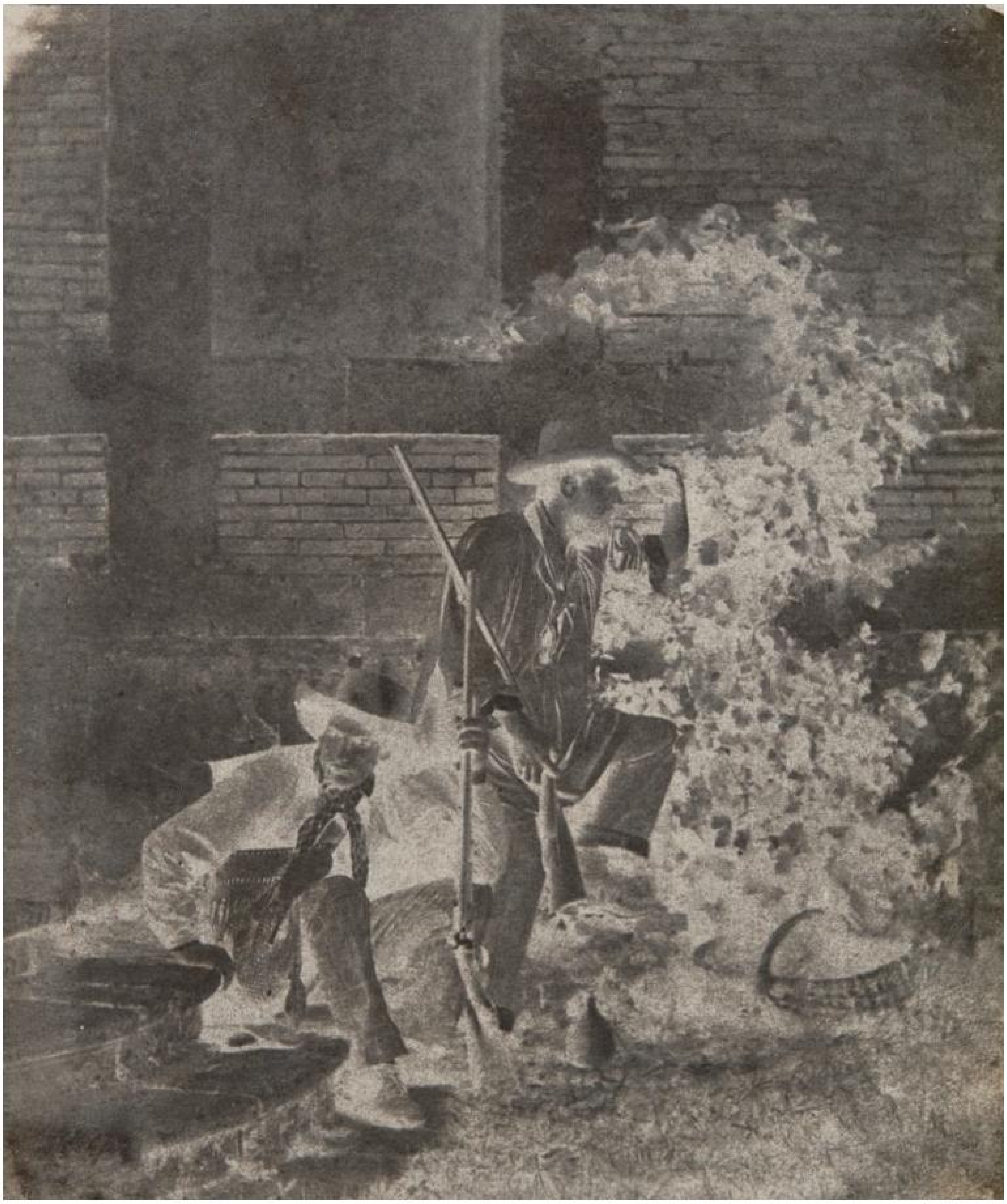
Provenance
Christie's, South Kensington, 5 May 2000, lot 179

Literature
Borcoman, *Charles Nègre, 1820-1880*, pls. 174, 176, 180, 181
Jammes, *Charles Nègre Photographe 1820-1880*, pls. 127, 128, 129, 130, 131, 132, 133, 134, figs. 19, 20
some variant croppings

In the late 1850s Nègre received a commission to photograph the Imperial Asylum at Vincennes. The facility had been created under the auspices of Napoleon III and served as a convalescent home for injured or ailing workers. Nègre transformed the assignment into an opportunity to showcase his abilities as a photographer. The resulting photographs are characterized by Nègre's keen eye for composition and his ability to photograph in less-than-optimal conditions. The limited sensitivity of the photographic materials available at the time made working indoors a challenge. Nègre compensated by using a smaller camera for the interior views, making full use of the sunlight streaming through the building's windows, and deftly incorporating shadows into his compositions. Nègre's interior views are technical *tours-de-force* as well as sensitively-rendered studies of the passage of sunlight through the Asylum's rooms.

Nègre's Asylum commission also showcased his skill at handling large groups of people within a photographic composition. Earlier in his career he had made studies of individuals and groups in his courtyard on the Île Saint-Louis and on the streets of Paris. In his Asylum views he arranges people with practiced assurance, and his subjects appear natural and at-home in their sun-drenched surroundings.

This selection of Nègre's Vincennes photographs was purchased in 2000 and is believed to be the largest group of these images to have appeared at auction. Included are some of Nègre's best photographs from the series, including his interior views of the Asylum's kitchen, apothecary, laundry, and refectory. Nègre trimmed many of the prints to a circular format which has the effect of encasing and accentuating his careful compositions.



116. Baron Louis-Adolphe Humbert de Molard 1800-1874

Two Hunters, 1848
Unique paper negative.
8¼ x 7 in. (21 x 17.8 cm)

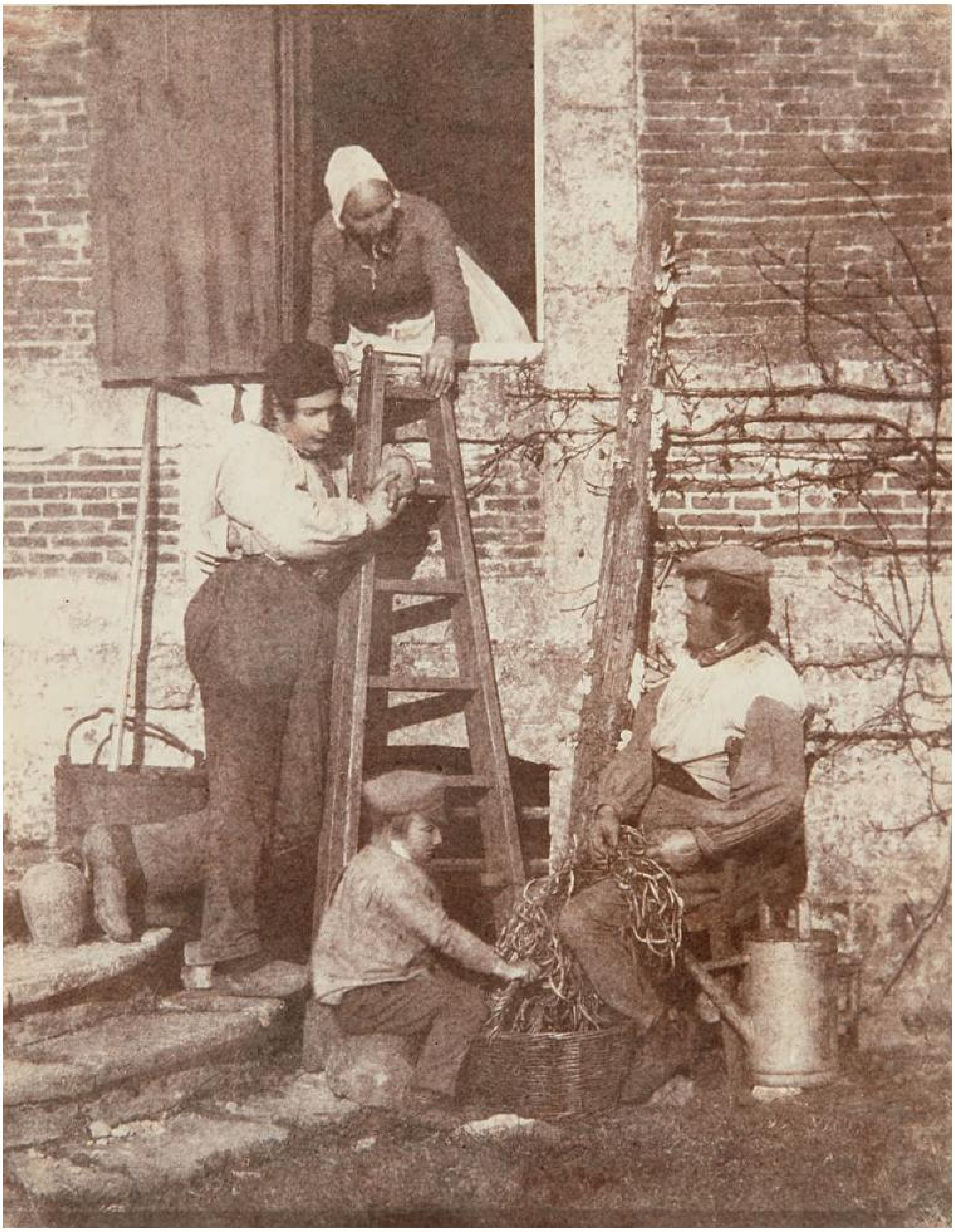
Estimate
$10,000-15,000

Provenance
Robert Hershkowitz, Ltd., Sussex, 2001

Literature
Jammes and Janis, *The Art of French Calotype*, pl. 102, positive
Howe, *First Seen: Portraits of the World's Peoples 1840-1880 from the Wilson Centre for Photography*, pl. 132-133, negative and positive variants

Baron Humbert de Molard, a gentleman of leisure and a photographic pioneer, began experimenting with the medium as early as 1843. He produced an accomplished body of daguerreotypes before taking up paper photography around 1846 without the benefit of any published instruction. An ingenious craftsman with an extensive knowledge of chemistry, Humbert de Molard introduced new ways of toning and otherwise treating paper prints to improve their image quality and longevity. He was one of the first to make a serious study of image permanence. As a photographer, he created scenes redolent of rural life, and the paper negative offered here, as well as the positive print offered as lot 117, are prime examples of his photographic skill.

A positive print of this image is in the collection of the Société Française de Photographie, Paris.



117. Baron Louis-Adolphe Humbert de Molard 1800-1874

Sorting Beans: A Group at Argentelle; Standing, Louis Dodier, 1848
Salt print.
9 x 7 in. (22.9 x 17.8 cm)
Credit and titled 'Argentelles' in an unidentified hand in pencil on the reverse of the mount.

Estimate
$10,000-15,000

Provenance
Private Collection, France
Robert Hershkowitz, Ltd., Sussex, 1999

Literature
Jammes and Janis, *The Art of French Calotype*, pl. XII, variant

118. Charles Nègre 1820-1880

Versant de la colline avec cascade et personnage (Slope of the hill with waterfall and figure), circa 1865
Albumen print.
12¼ x 9¾ in. (31.1 x 24.8 cm)
Credit and collection notation by André Jammes in pencil on the verso.

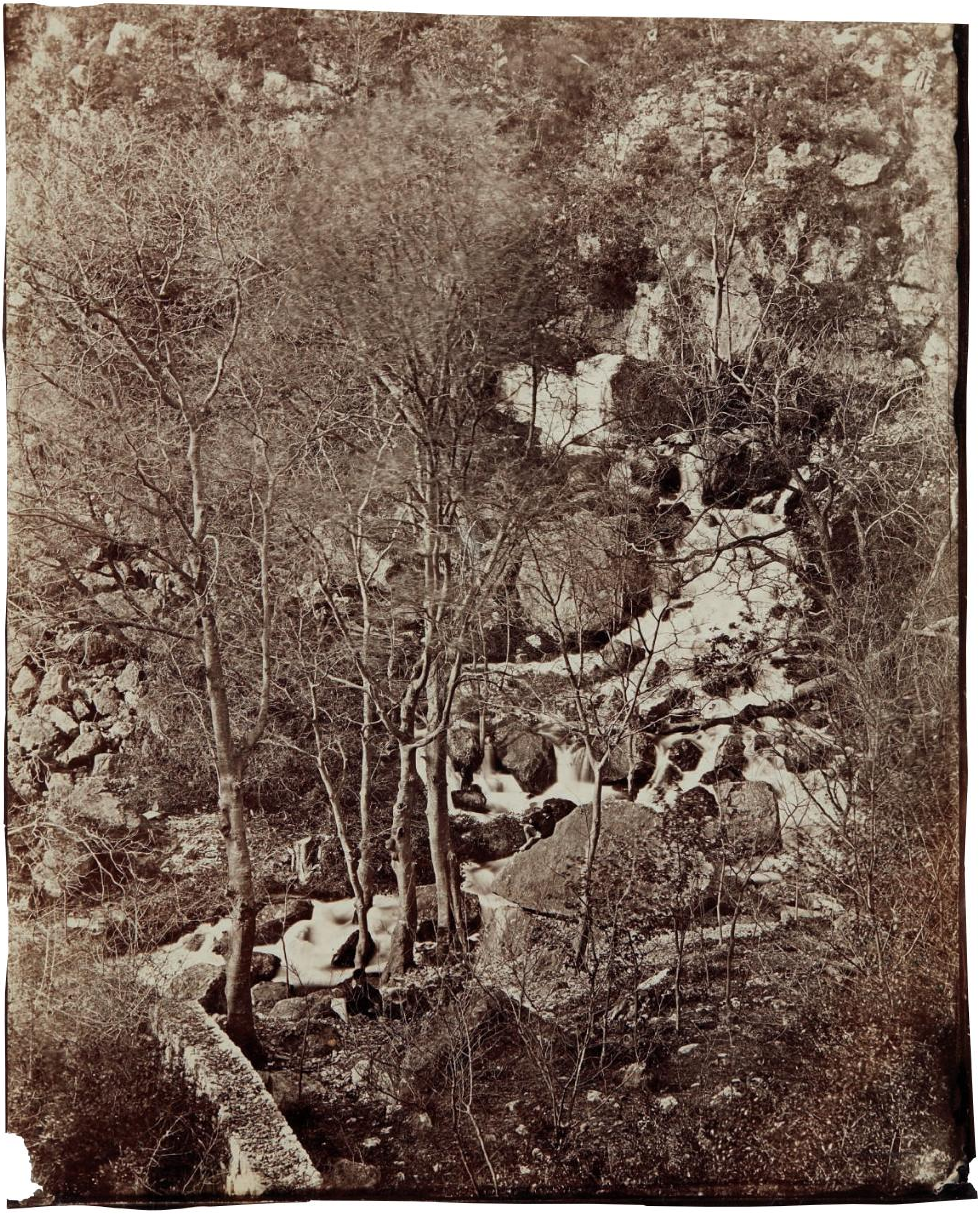
Estimate
$60,000-80,000

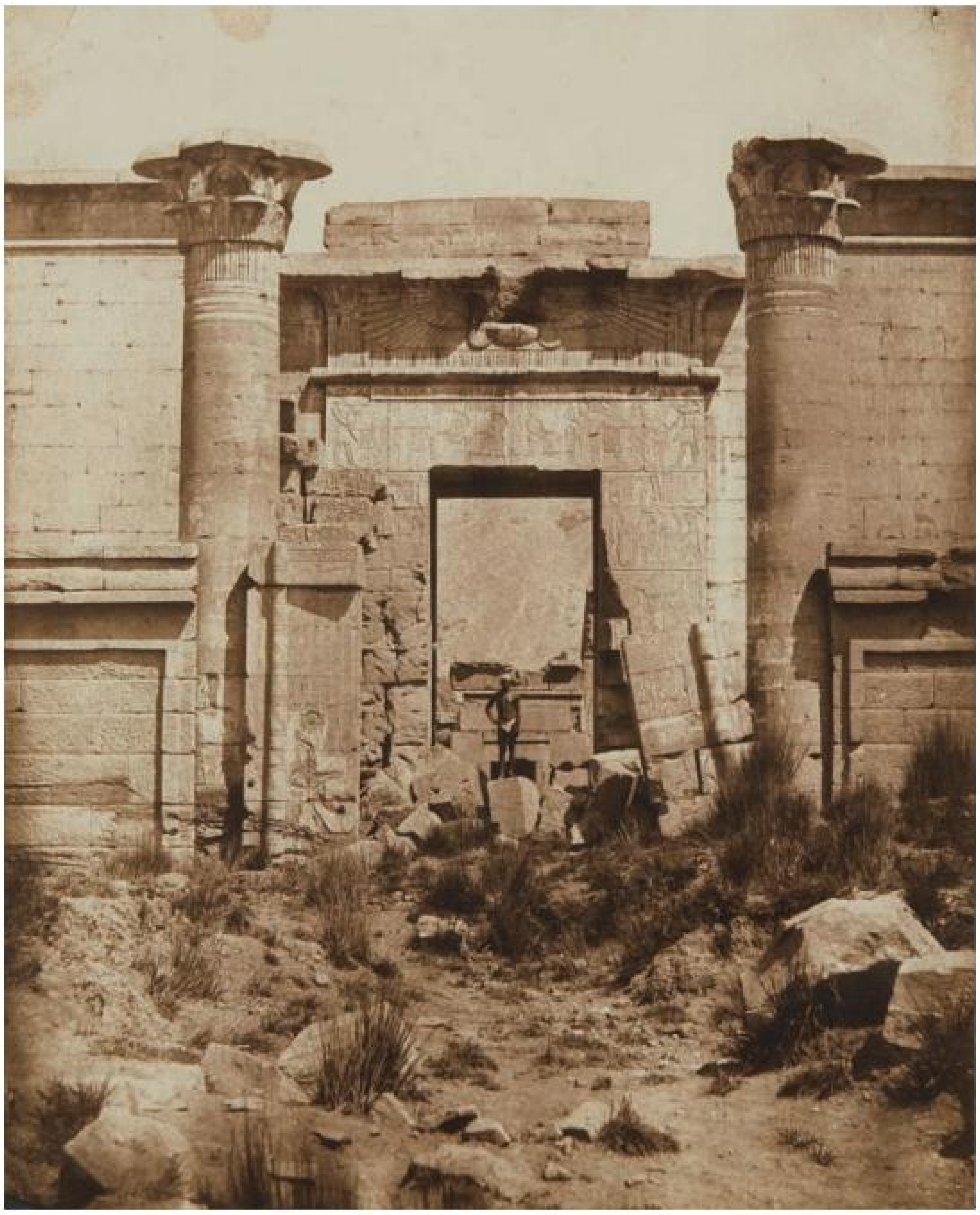
Provenance
Collection of Marie-Thérèse and André Jammes, Paris
Sotheby's, Paris, *La Photographie III: Collection Marie-Thérèse et André Jammes, L'Oeuvre de Charles Nègre*, 22 March 2002, lot 499

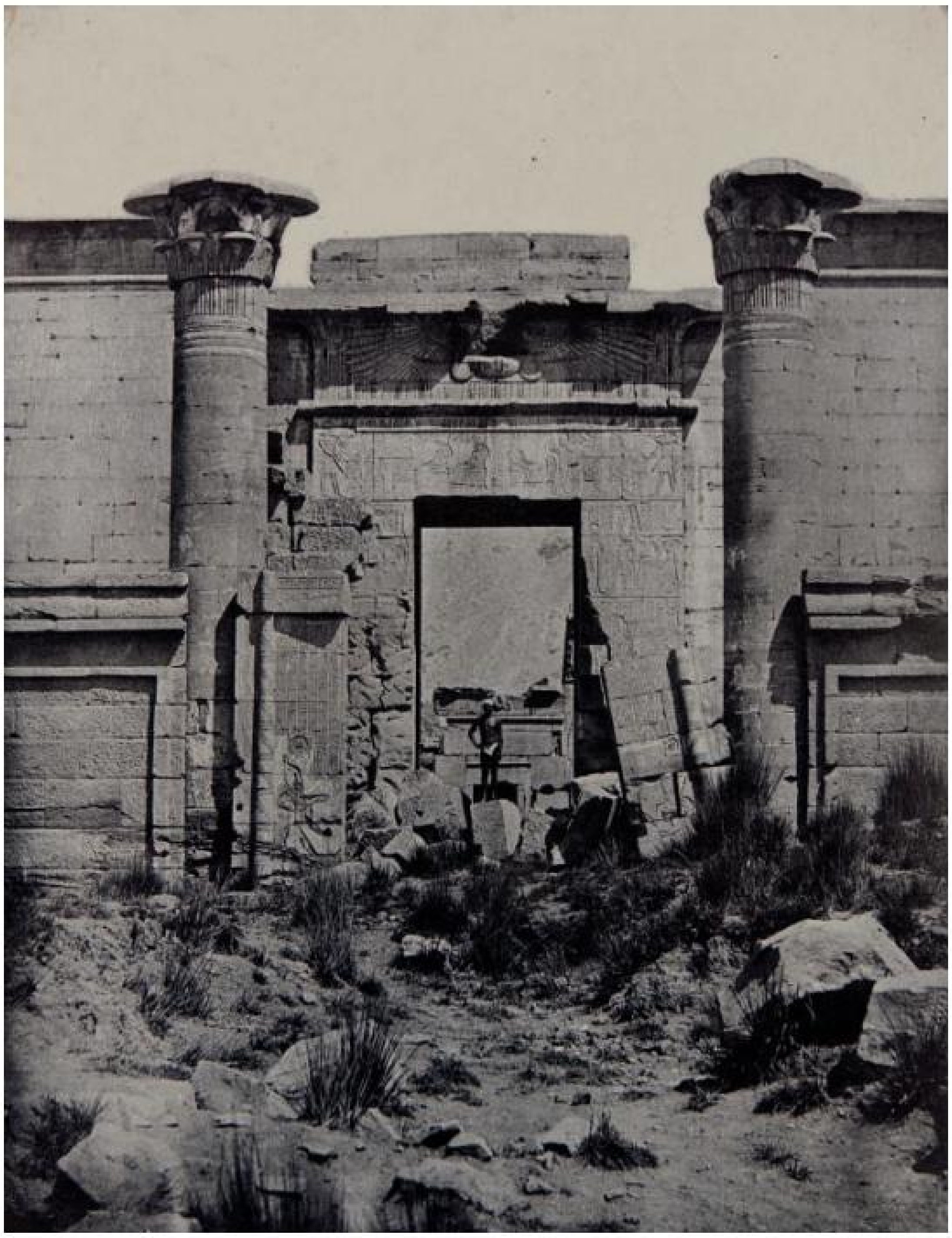
Exhibited
Charles Nègre 1820-1880, National Gallery of Canada, Ottawa, 1976

This surprisingly unconventional landscape view by Charles Nègre was made from a glass negative and illustrates the photographer's proficiency with this relatively new process. He had previously achieved remarkable results with paper negatives, but his transition to glass allowed him to achieve far greater detail in his images. He fully exploits this ability in the photograph offered here, which presents a chaotic and captivating profusion of detail. Close examination of the image shows two small but crisply defined figures: one seated upon a rock just below the waterfall, and the other seated in the lower left portion of the image. The photograph's deliberate lack of a horizon, which flattens and abstracts the topography, is a strikingly modern attribute. It is similar in execution and effect to the landscapes Frederick Sommer would undertake in the American West a full century later.

This photograph comes originally from the collection of pioneering photography collector and dealer André Jammes, who acquired the definitive archive of Nègre's work from a descendent in the 1950s. It is through Jammes that the work of this important and formative photographer became known in the 20th century. Jammes's beautifully-produced 1963 book *Charles Nègre Photographe: 1820-1880* reintroduced Nègre to the world and opened his work to study. The important publications on Nègre by James Borcoman and Françoise Heilbrun in the 1970s and 1980s owe their existence to Jammes's discovery, as does our current understanding of Nègre's place in the canon of 19th-century photographers.







119. Maxime Du Camp 1822-1894

Selected Images of Medinet-Habou, Propylées du Thoutmoseum, 1849-1850
Two photographs, comprising a salt print and a Blanquart-Evrard salt print from the same negative.
Each approximately 8¼ x 6½ in. (21 x 16.5 cm)
The first annotated in an unidentified hand in pencil on the mount; the second, pl. 47 from *Egypte, Nubie, Palestine et Syrie* (Paris, 1852), with printed credit, title and publication information on the mount, accompanied by the printed title tissue overleaf.

Estimate
$8,000-12,000

Provenance
Etude Tajan, Paris, May 2001, lot 45

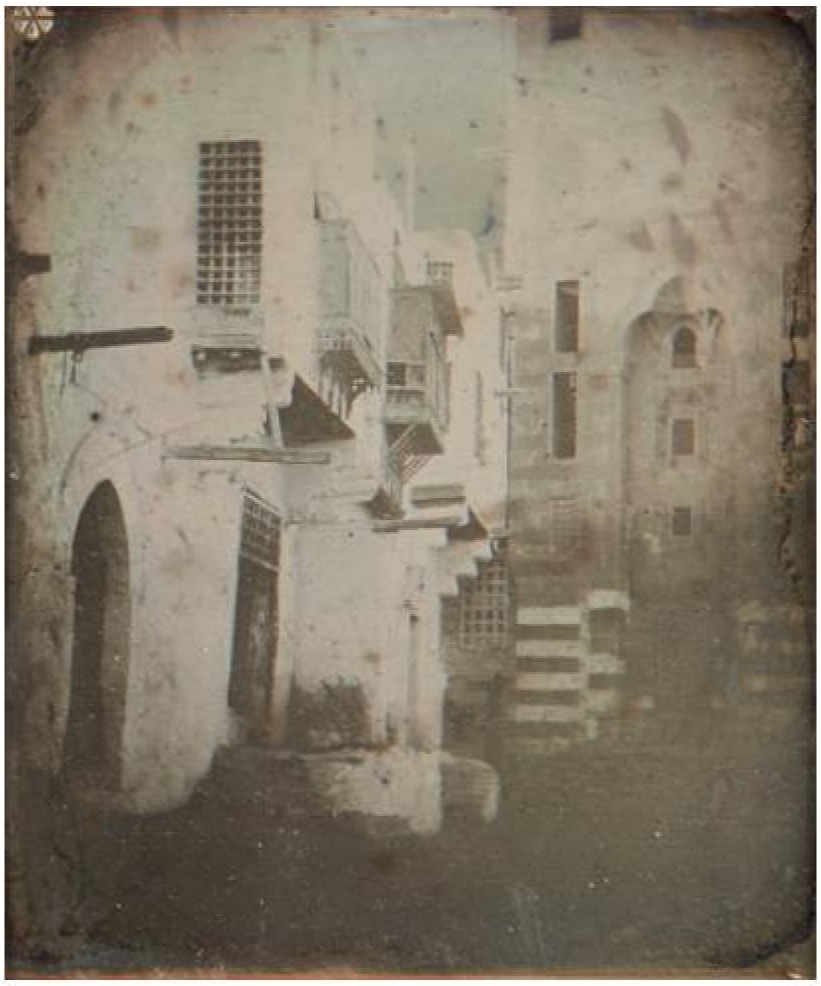
The present lot offers the rare opportunity to compare two Maxime Du Camp prints made from the same negative: one a conventional salt print, the other a Blanquart-Evrard salt print produced for Du Camp's signature work, *Egypte, Nubie, Palestine et Syrie*, published by Gide et Baudry in 1852. Louis Blanquart-Evrard developed his proprietary printing method in the early 1850s. It improved upon the standard process of the day by drastically reducing the necessary exposure time. This increased speed in printing made the Blanquart-Evrard process ideal for publishing projects, like *Egypte, Nubie, Palestine et Syrie*, which included 125 photographs by Du Camp.

120. Joseph-Philibert Girault de Prangey 1804-1892

Kaire, Kouttab Kaïdbey rue, 1843
Daguerreotype.
3¾ x 3¼ in. (9.5 x 8.3 cm)
Titled and numbered '207' in ink on paper affixed to the reverse of the plate.

Estimate
$8,000-12,000

Provenance
Archive of the artist
Christie's, London, *Important Daguerreotypes by Joseph-Philibert Girault de Prangey from the Archive of the Artist, Part II*, 18 May 2004, lot 83



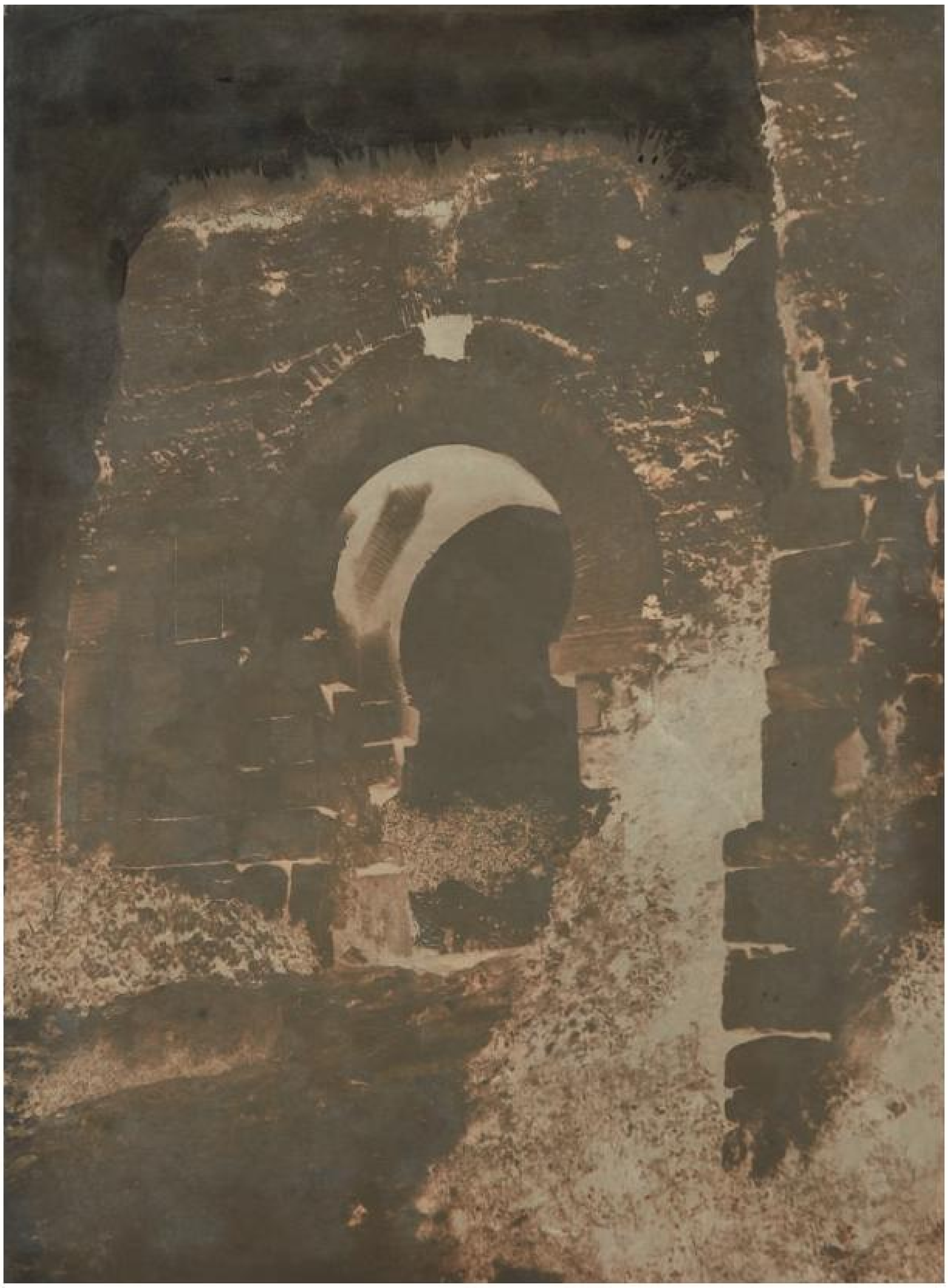
Actual size

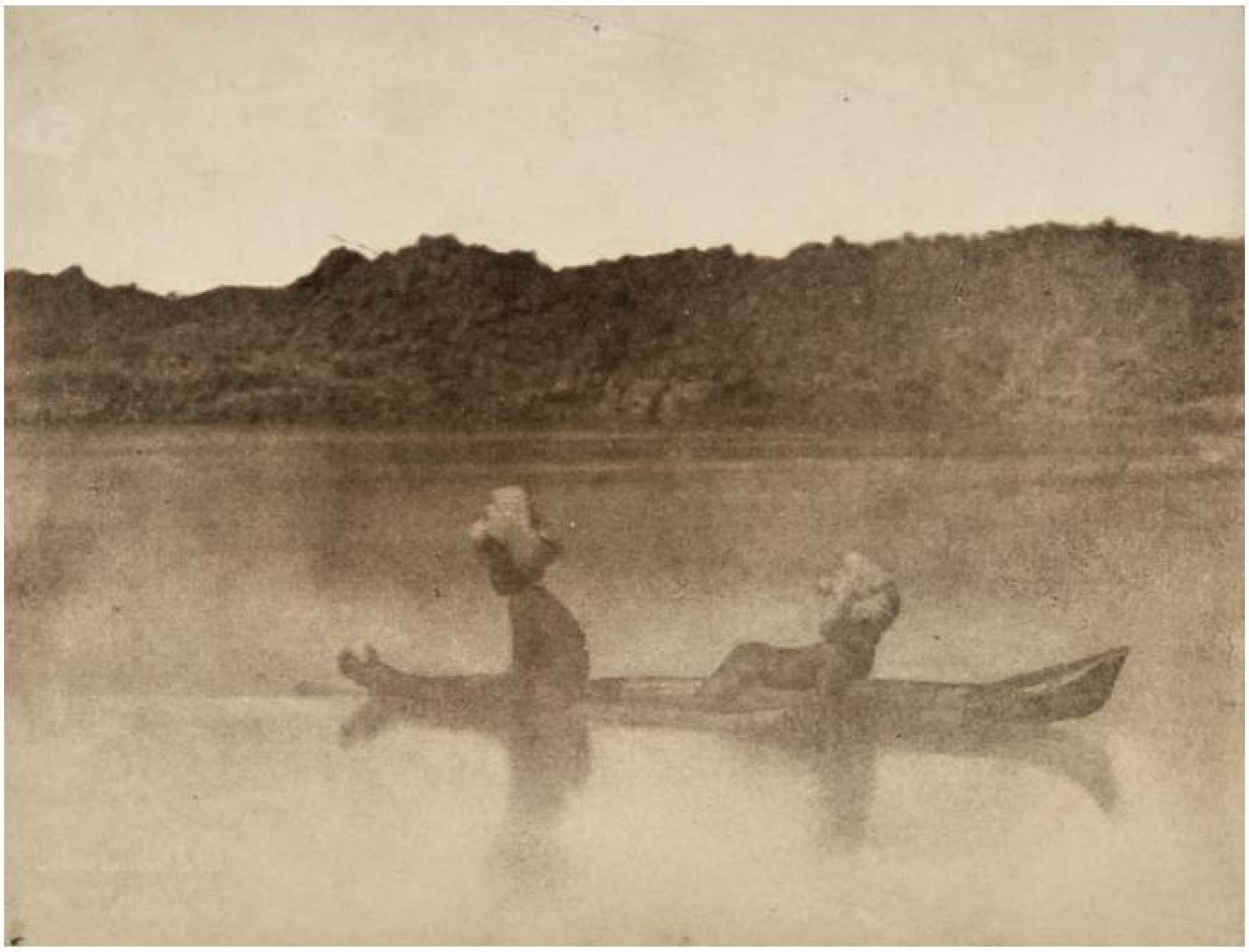
121. Gustave de Beaucorps 1825-1906

Untitled (Arch, Algeria), 1857
Unique waxed paper negative.
15¼ x 11⅛ in. (38.7 x 28.3 cm)
Numbered '24' in an unidentified hand in ink on the verso.

Estimate
$10,000-15,000

Provenance
Alain Paviot, Paris
Robert Hershkowitz, Ltd., Sussex, 1993





122. Ernest Benecke 1817-1894

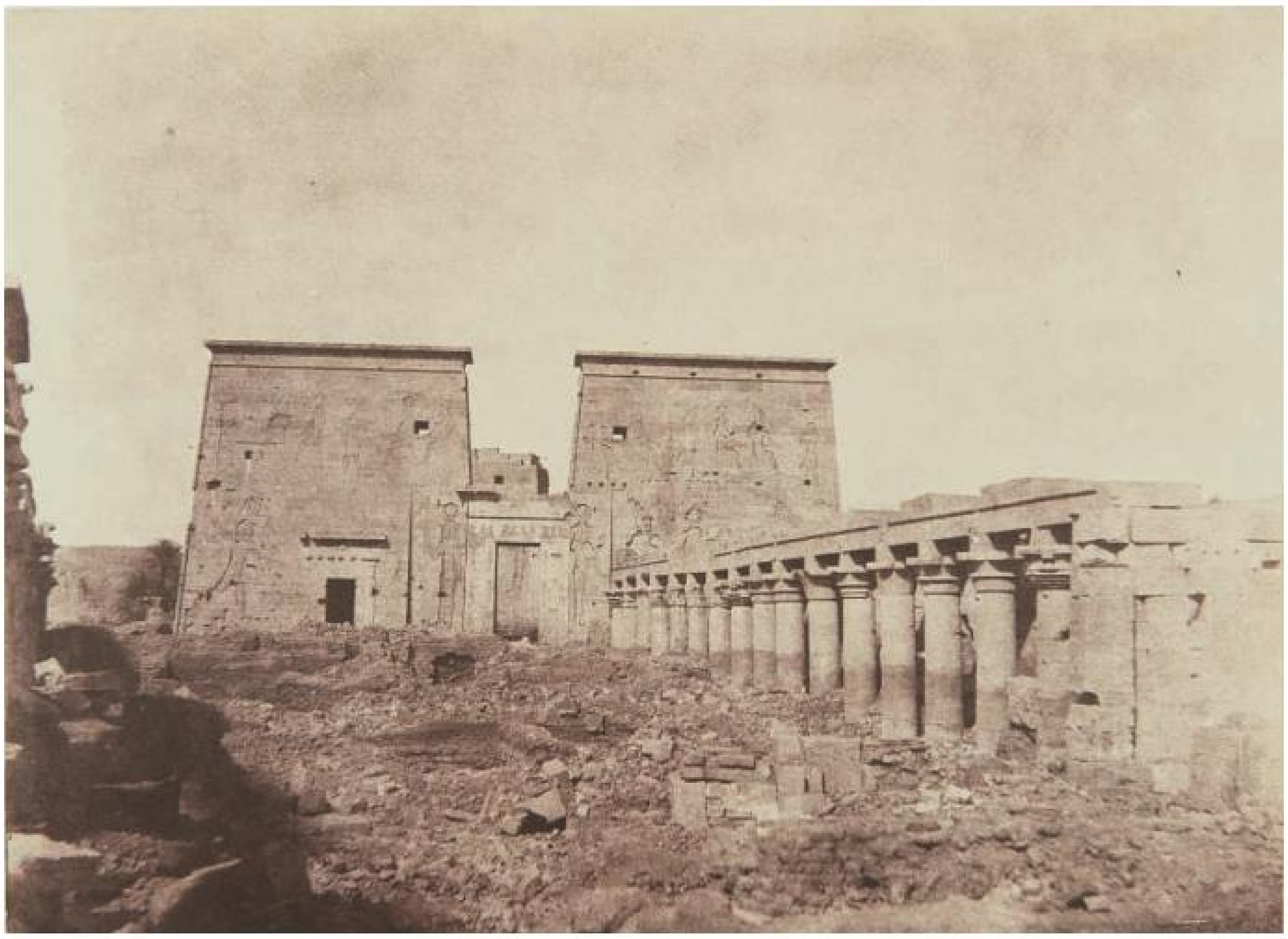
Nubiens traversant le Nil, 1852
Salt print.
6⅝ x 8¾ in. (16.8 x 22.2 cm)
Credit, title and date in the negative;
printed title 'Nubie' and titled, dated in an
unidentified hand in pencil on the mount.

Estimate
$10,000-15,000

Provenance
Collection of Werner Bokelberg
Hans P. Kraus, Jr., Fine Photographs,
New York, 1994

Literature
'Ernest Benecke's Lost Treasure,' *The New York Times Magazine*, 6 March 1994, p. 45 (this print)

This photograph, by the obscure 19th-century photographer Ernest Benecke, was part of the now-legendary discovery of a portfolio of 142 prints at a country auction in Germany in 1992. Benecke had previously been known by only a handful of attributed images, and this trove is responsible for our current understanding of his place in the early history of photography of the Holy Land. While other photographers working along the Nile in the 1850s focused primarily on ancient architecture, and included human figures only occasionally for a sense of scale, Benecke made people his principle subjects. More than any other photographs of the time, Benecke's images convey a sense of the cultural life of the region.



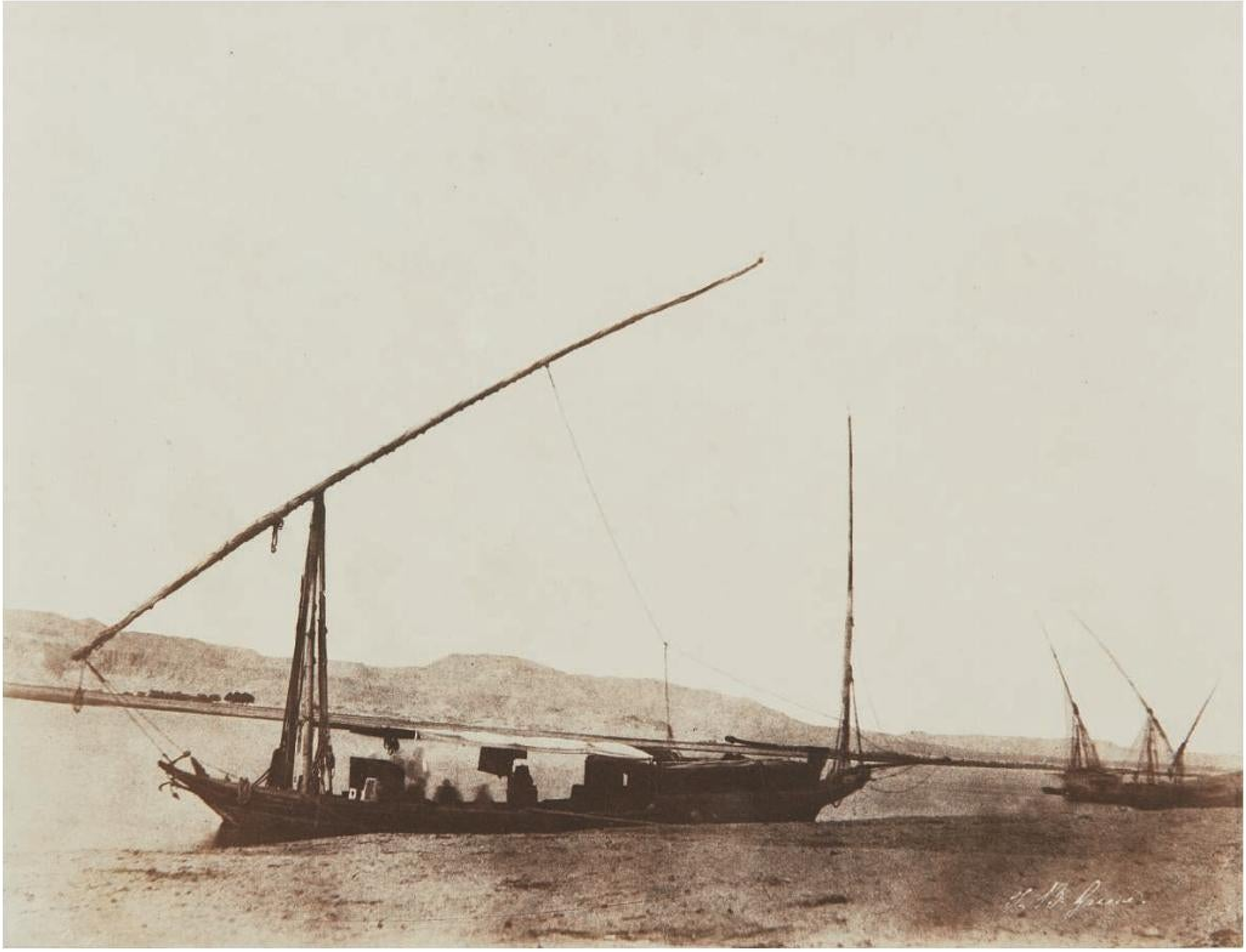
123. John Beasley Greene

1832-1856

Island of Fila, Colonnades and First Pylon, 1883-1854
Salt print.
8½ x 11¾ in. (21.6 x 29.8 cm)
'A. Binant Bristol Français' blindstamp
on the mount.

Estimate
$7,000-9,000

Provenance
Robert Hershkowitz, Ltd., Sussex, 1993

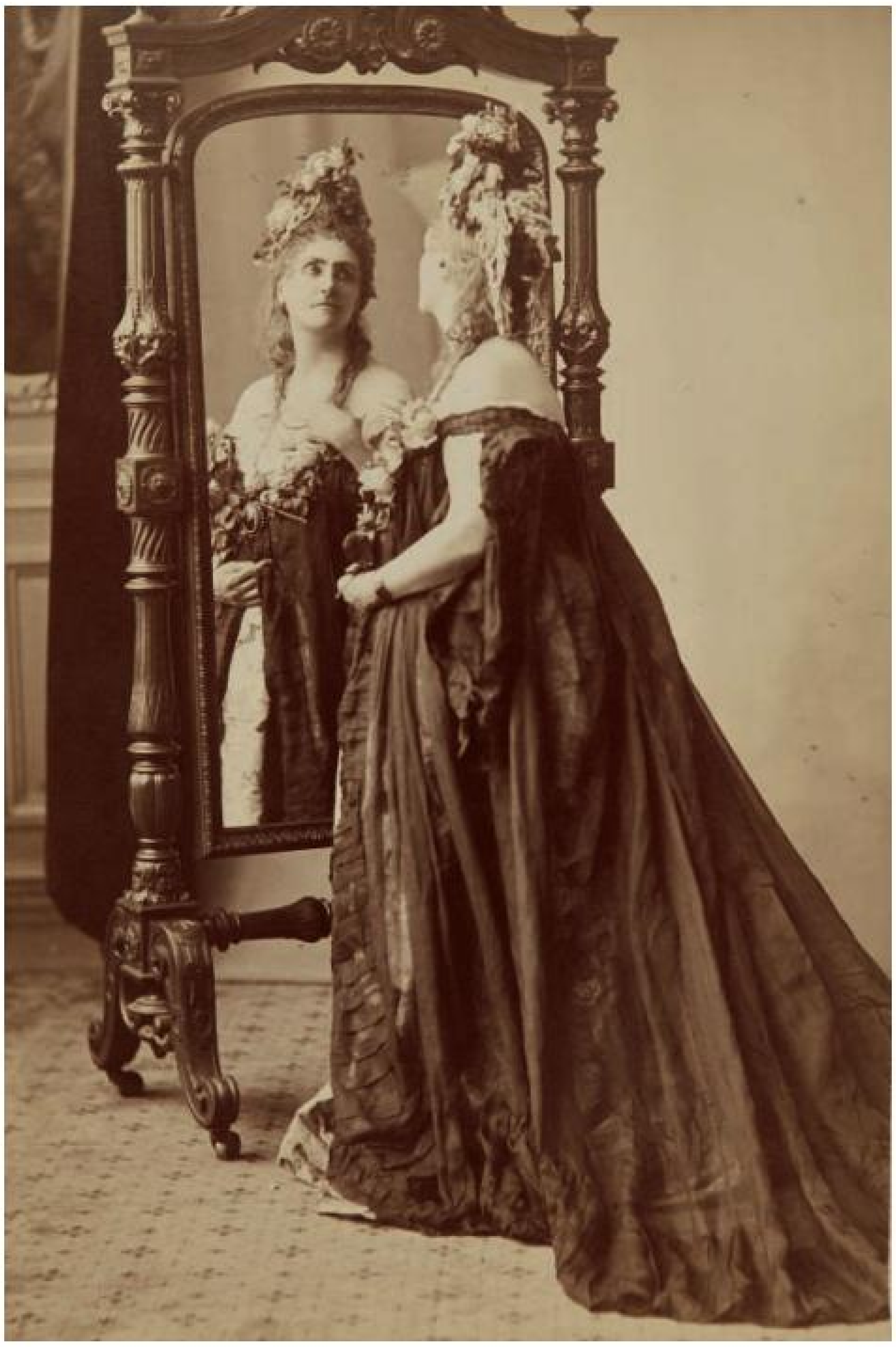


124. John Beasley Greene 1832-1856

Untitled (Boats on the Nile), 1853-1856
Salt print, mounted.
9⅛ x 12⅛ in. (23.2 x 30.8 cm)
Signed and annotated 'P47' in the negative.

Estimate
$15,000-25,000

Provenance
Collection of Martha Beck, Founder and Director of The Drawing Center, New York
Ezra Mack, New York, 1992



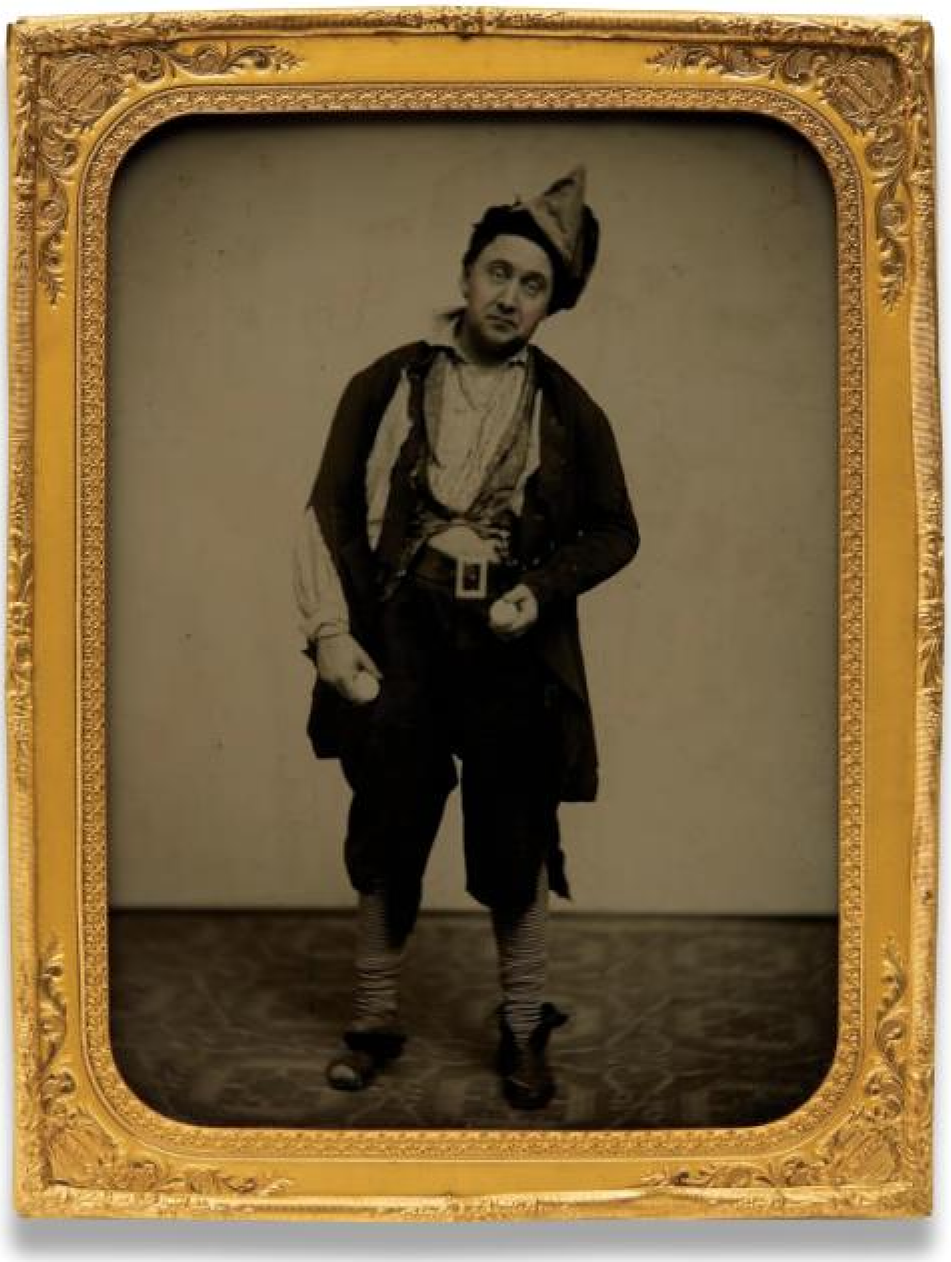
125. Pierre-Louis Pierson 1822-1913

Rose de Compiegne, Portrait of the Countess of Castiglione from *Série des Roses*, 1895
Albumen print cabinet card.
6 x 4 in. (15.2 x 10.2 cm)
Overall 6⅜ x 4¼ in. (16.2 x 10.8 cm)

Estimate
$7,000-9,000

Provenance
Sotheby's, London, 10 May 2001, lot 357

This photograph shows Virginia Oldoini, Countess of Castiglione (1837-1899), who, in concert with several Parisian photographers, created a remarkable body of self-portraiture that defied the conventions of her day. A colorful and imposing character, the Countess was Naploleon III's mistress and a flamboyant fixture in the upper echelon of Parisian society. Fueled by a profound self-regard, the Countess had her photographic portrait made countless times. Pierre Apraxine writes that her collaboration with Pierson was especially fruitful, as the photographer apparently catered to her every demand: "In a reversal of the roles, the sitter would direct every aspect of the picture, from the angle of the shot to the lighting, using the photographer as a mere tool in her pursuit of self-absorbed, exhibitionist fantasies" (*The Waking Dream*, p. 339). The Metropolitan Museum of Art houses the largest collection of images of the Countess. Taken as a whole, the Countess's images show a woman with a nuanced understanding of photography's ability to manufacture and perpetuate fame.

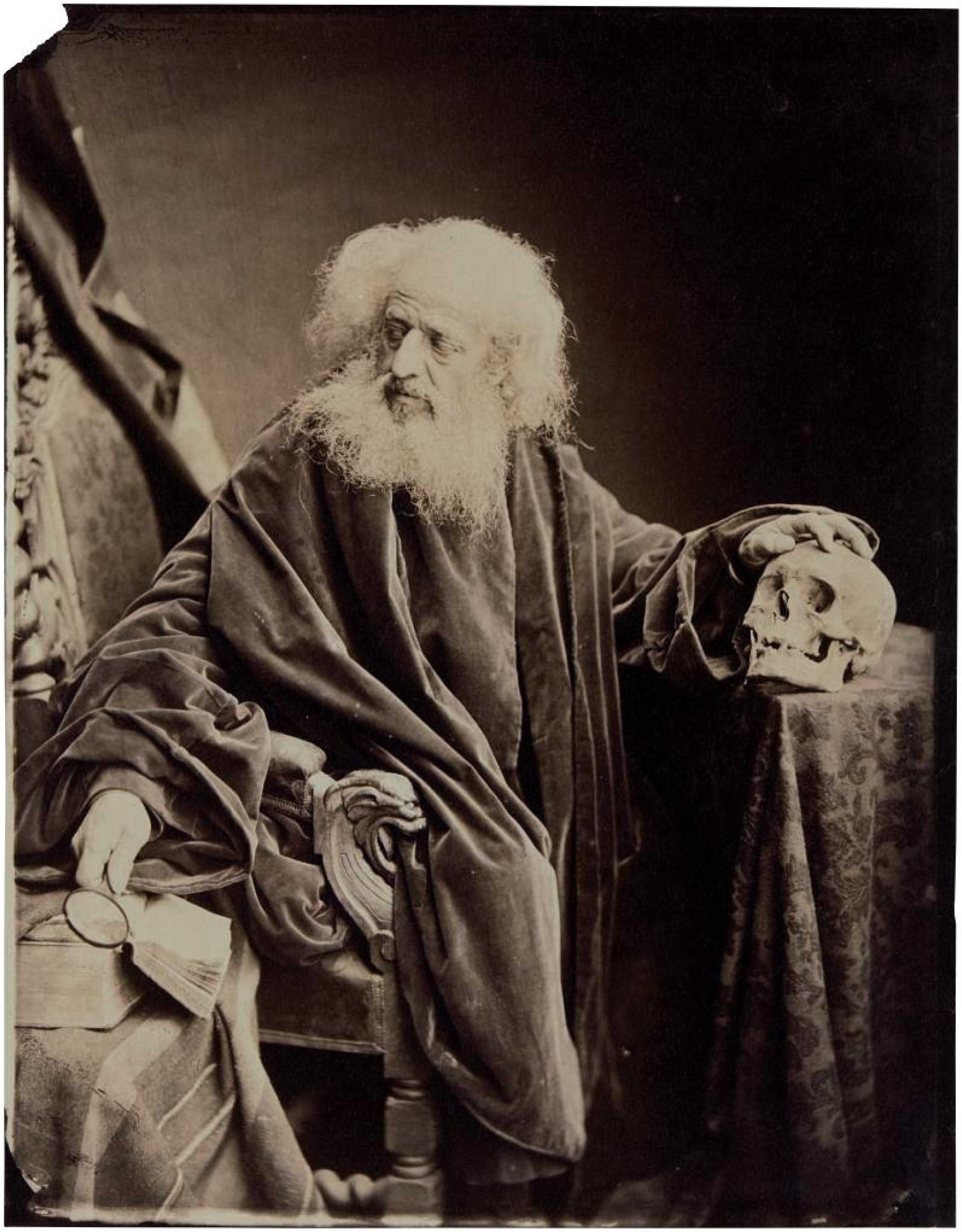


126. Unknown Photographer

Portrait of an Actor with Eggs, circa 1850-1860
Ambrotype, backed by an albumen print, flush-mounted.
Whole plate, cased.

Estimate
$6,000-8,000

Provenance
William L. Schaeffer/Photographs, Chester, Connecticut
Swann Galleries, New York, 1 October 1998, lot 43



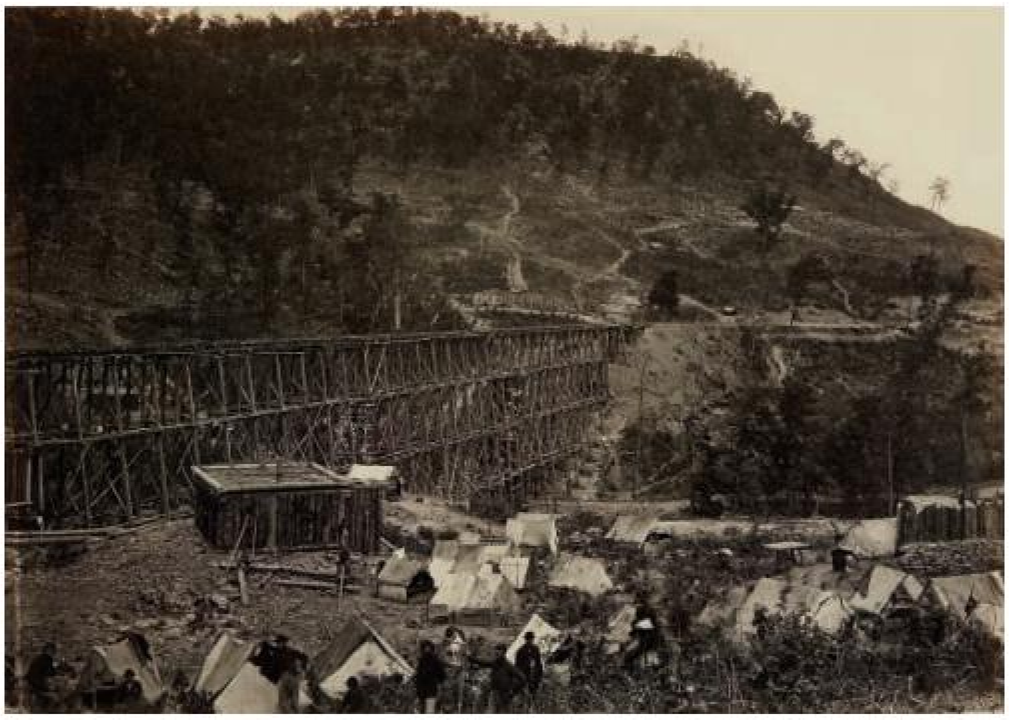
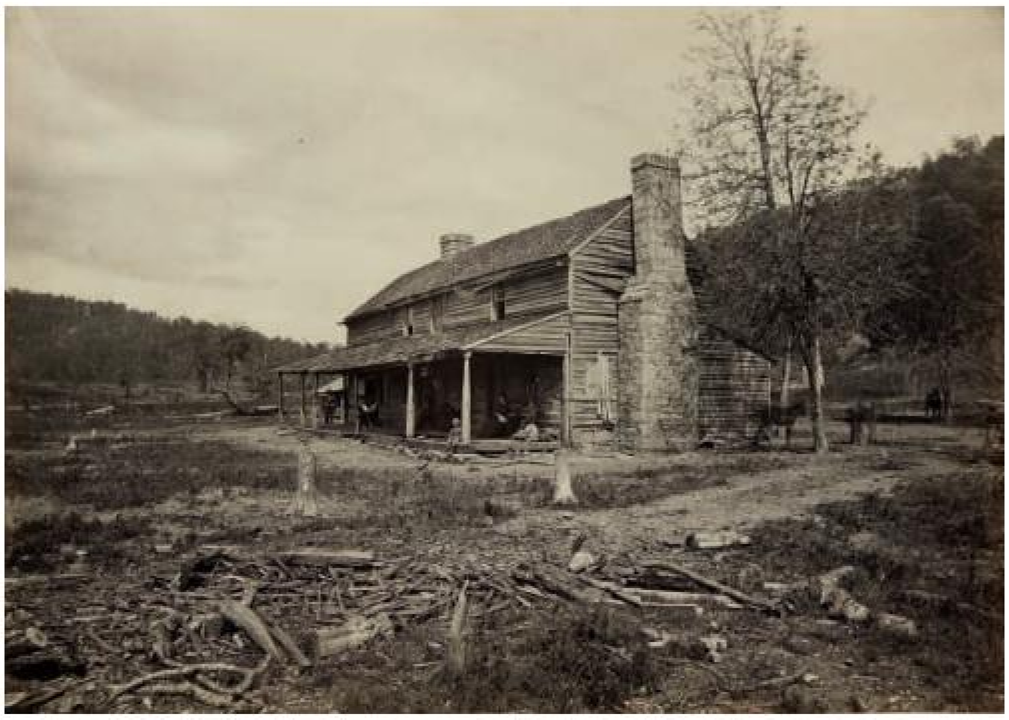
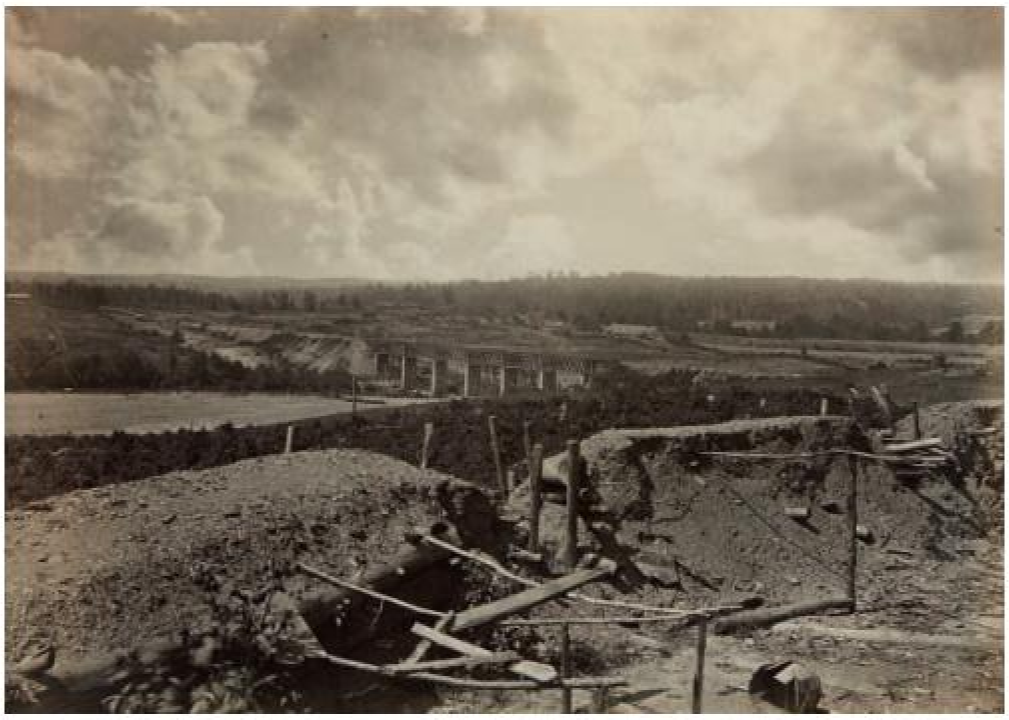
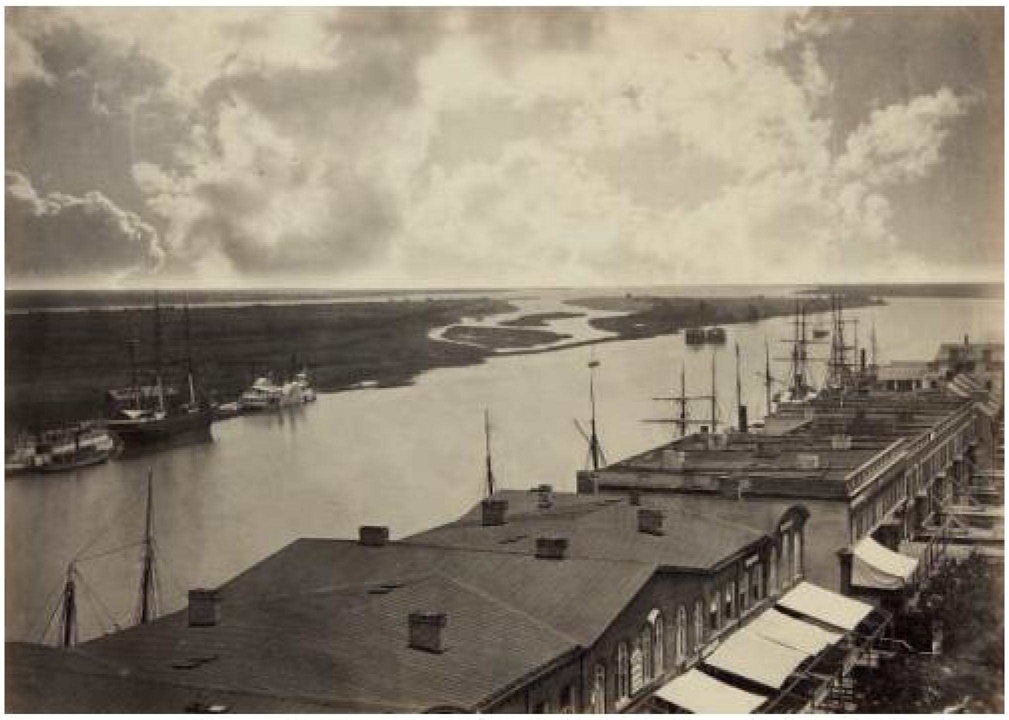
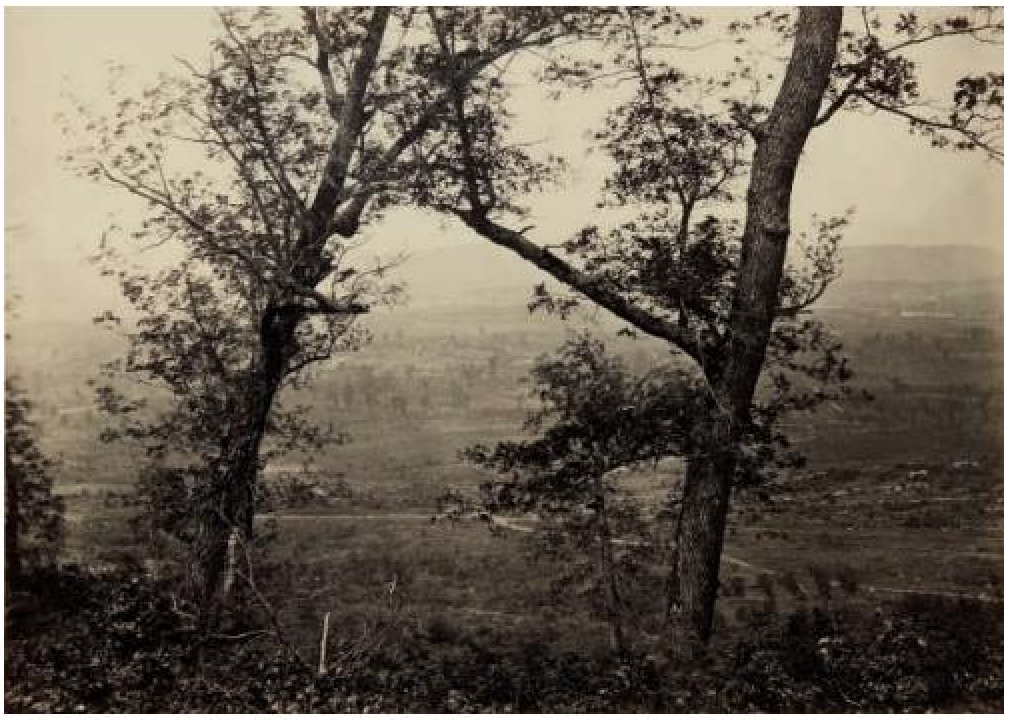
127. Antoine-Samuel Adam-Salomon

1818-1881

The Philosopher, circa 1870
Albumen print.
10¾ x 8¼ in. (27.3 x 21 cm)
Inscribed 'au bon Dr. Michelin, Ton ami, A-S' in pencil by the artist and printed credit on the original overmat accompanying the work.

Estimate
$15,000-25,000

Provenance
Christie's, Paris, *Photographies: Collection d'un Amateur*, 16 November 2002, lot 209

128. George N. Barnard 1819-1902

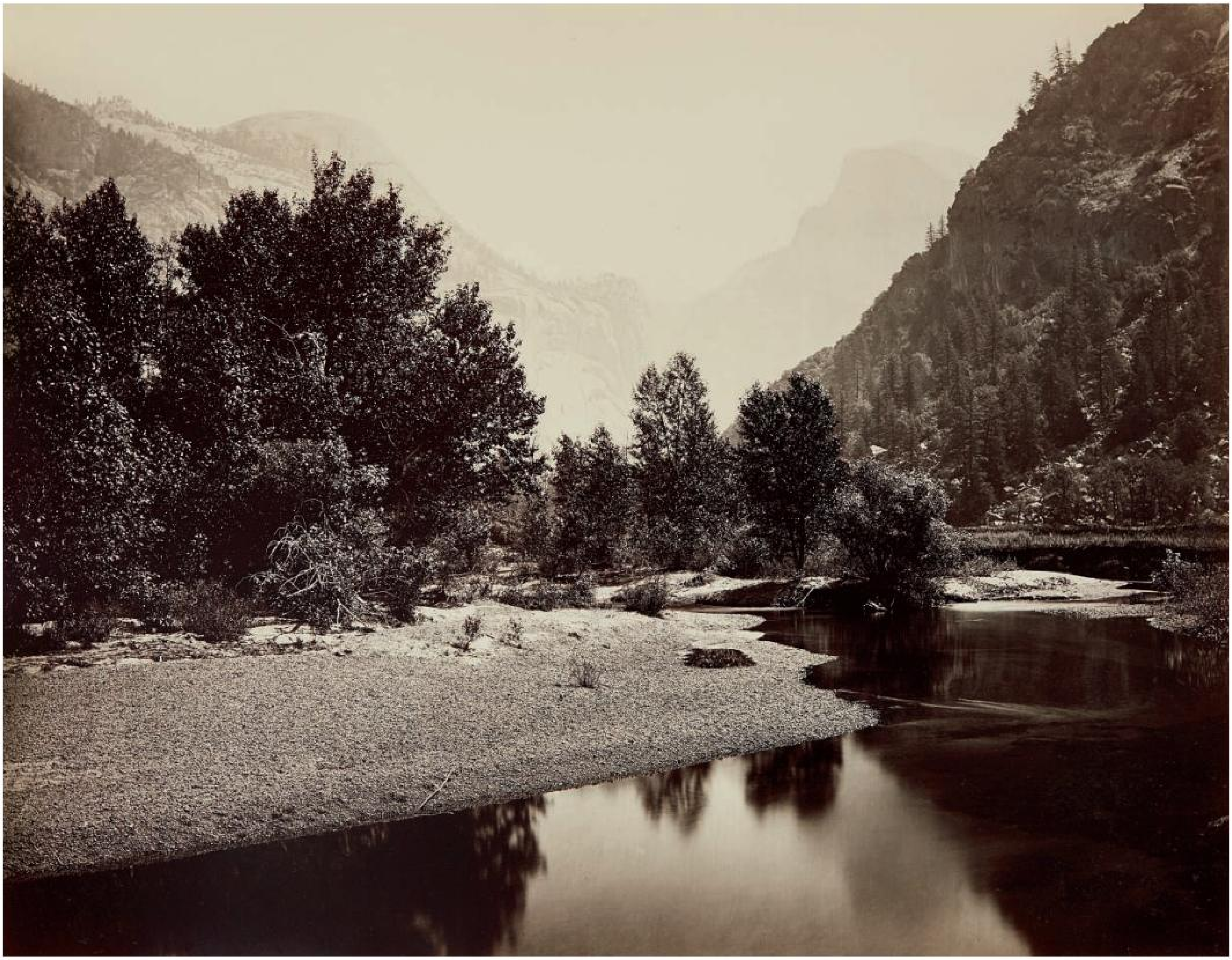
Selected Images, 1864-1866
Five albumen prints from *Photographic Views of Sherman's Campaign*.
Each approximately 10⅛ x 14⅛ in. (25.7 x 35.9 cm)
Each with printed credit and title on the mount.

Estimate
$10,000-15,000

Provenance
William L. Schaeffer/Photographs, Chester, Connecticut, 1995

Literature
Davis, *George N. Barnard: Photographer of Sherman's Campaign*, n.p.

Titles include:
Pass in the Raccoon Range, Whiteside No. 1, 1864; *The John Ross House, Ringold, Georgia*, 1866; *South Bank of the Chattahoochie, Georgia*, 1864; *Savanah [sic], Georgia No. 2*, 1866; *Orchard Knob from Mission Ridge*, 1864-1866



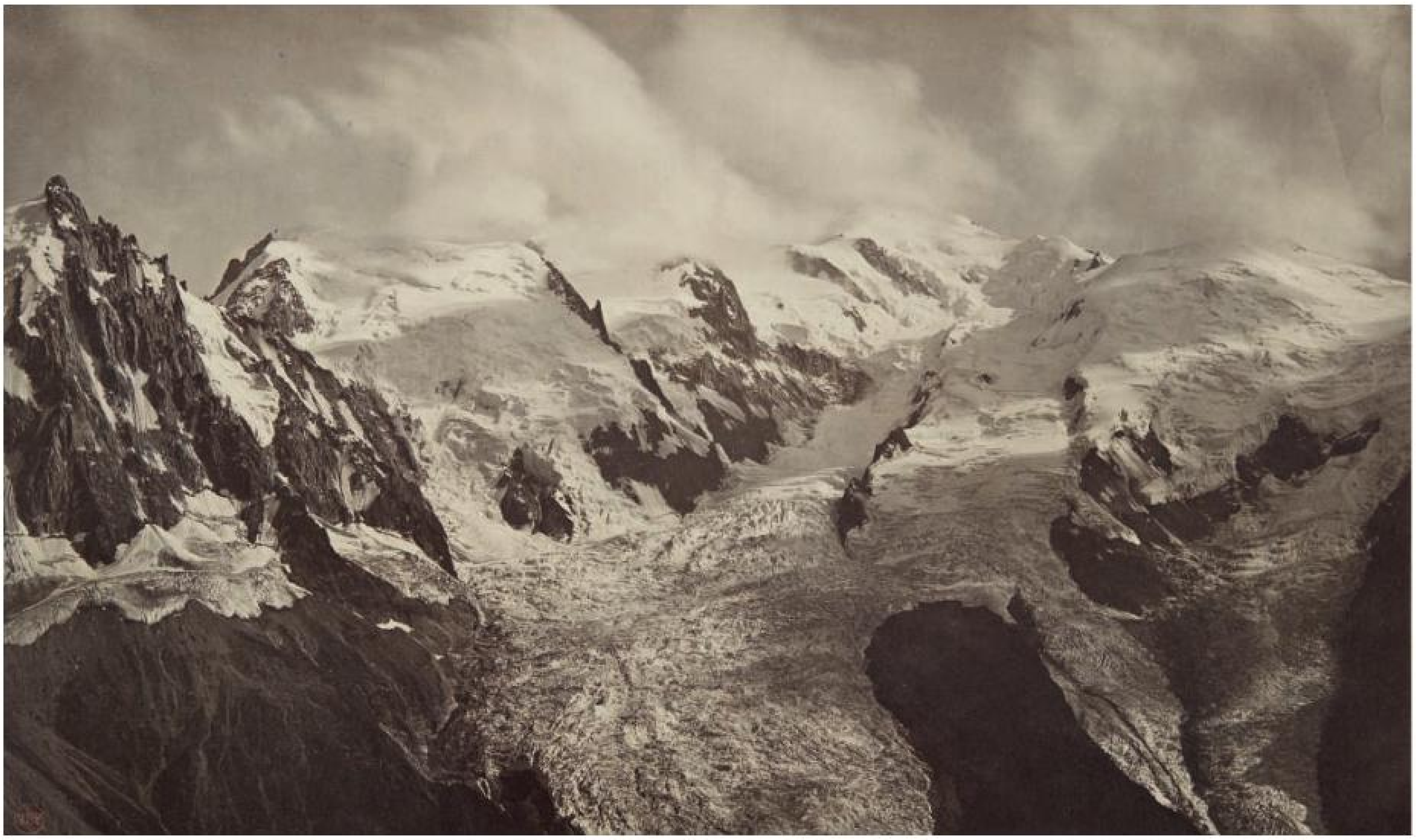
129. Carleton Watkins 1829-1916

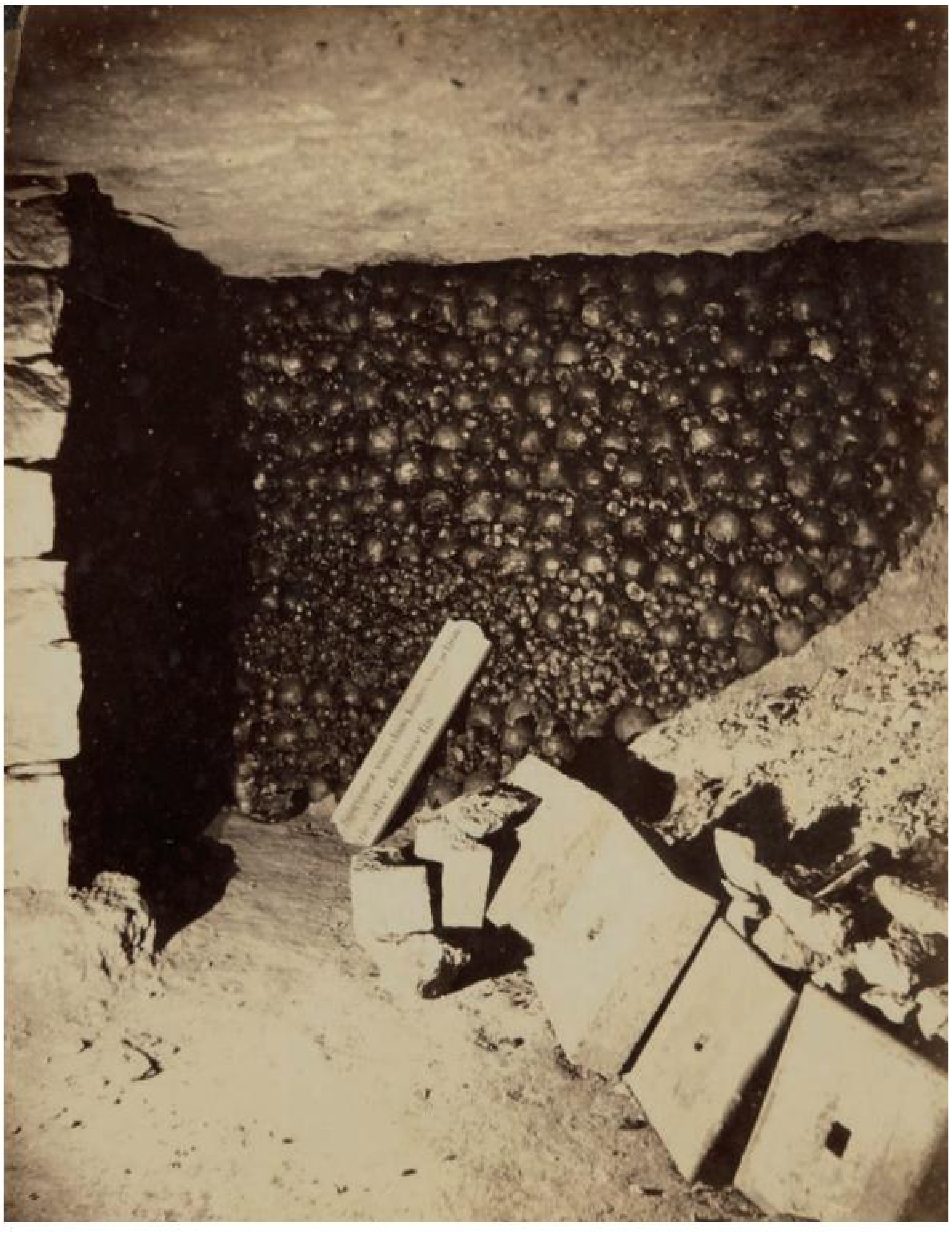
The Domes, Yosemite, circa 1865-1866
Albumen print, mounted.
16 x 20⅝ in. (40.6 x 52.4 cm)

Estimate
$40,000-60,000

Provenance
Sotheby's, New York, 7 April 1995, lot 5

Literature
Naef and Hult-Lewis, *Carleton Watkins: The Complete Mammoth Photographs*, no. 213
Fraenkel Gallery, *Carleton E. Watkins, Photographs*, pl. 24





130. Bisson Frères: Louis-Auguste Bisson and August-Rosalie Bisson

1814-1876 and 1826-1900

Une Bourrasque sur le Mont-Blanc (A gust of wind on Mont Blanc), circa 1860
Albumen print.
9⅛ x 15¼ in. (23.2 x 38.7 cm)
Circular monogram stamp on the recto; red credit stamp, 'Photographes de S M L'Empereur' credit blindstamp and titled in an unidentified hand in pencil on the mount.

Estimate
$12,000-18,000

Provenance
Collection of Marie-Thérèse and André Jammes, Paris
Sotheby's, Paris, *La Photographie II: Collection Marie-Thérèse et André Jammes*, 21 March 2002, lot 135

Literature
Marbot, *Les Frères Bisson photographes: De flèche en cime, 1840-1870*, no. 165

131. Nadar (Gaspard-Félix Tournachon)

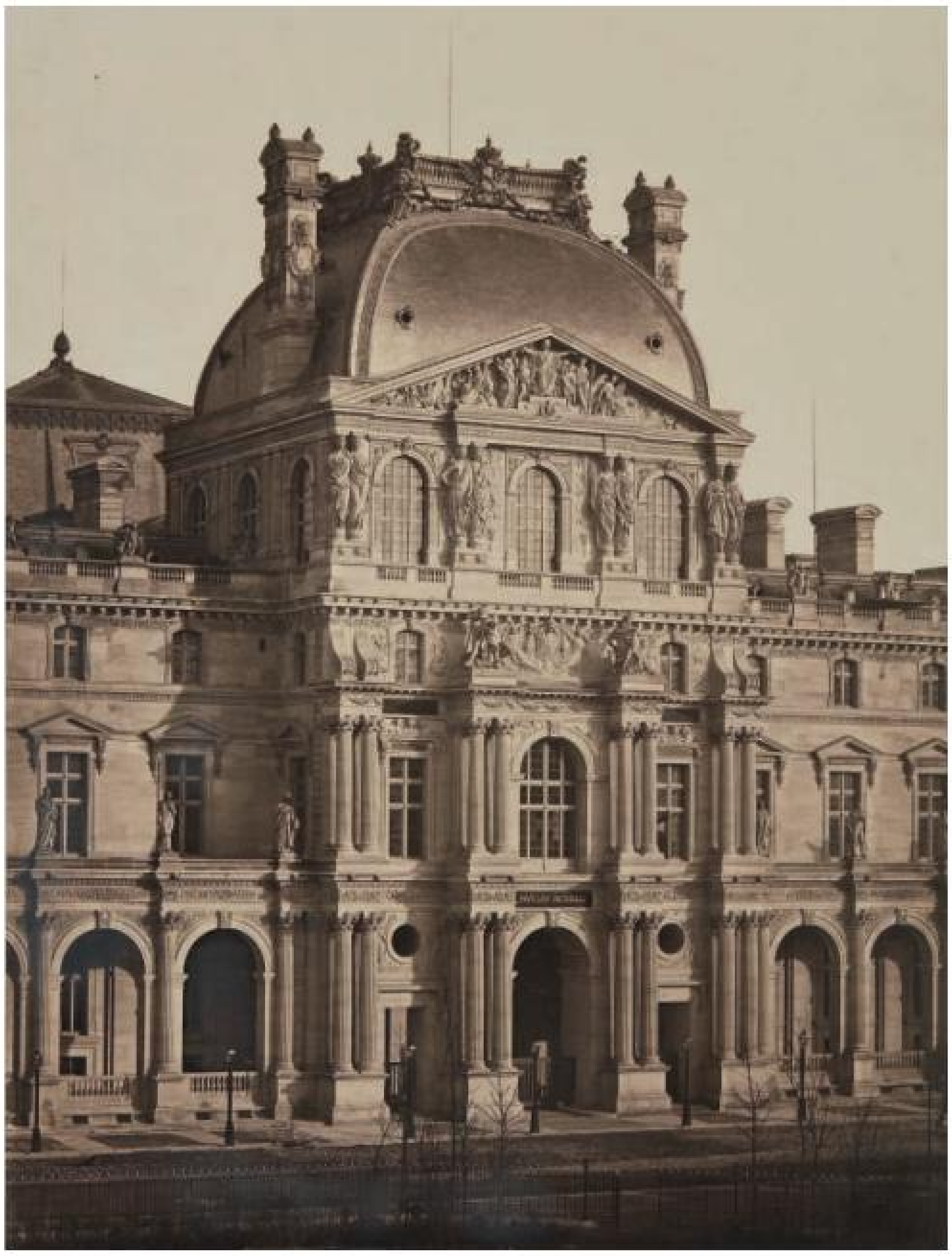
1820-1910

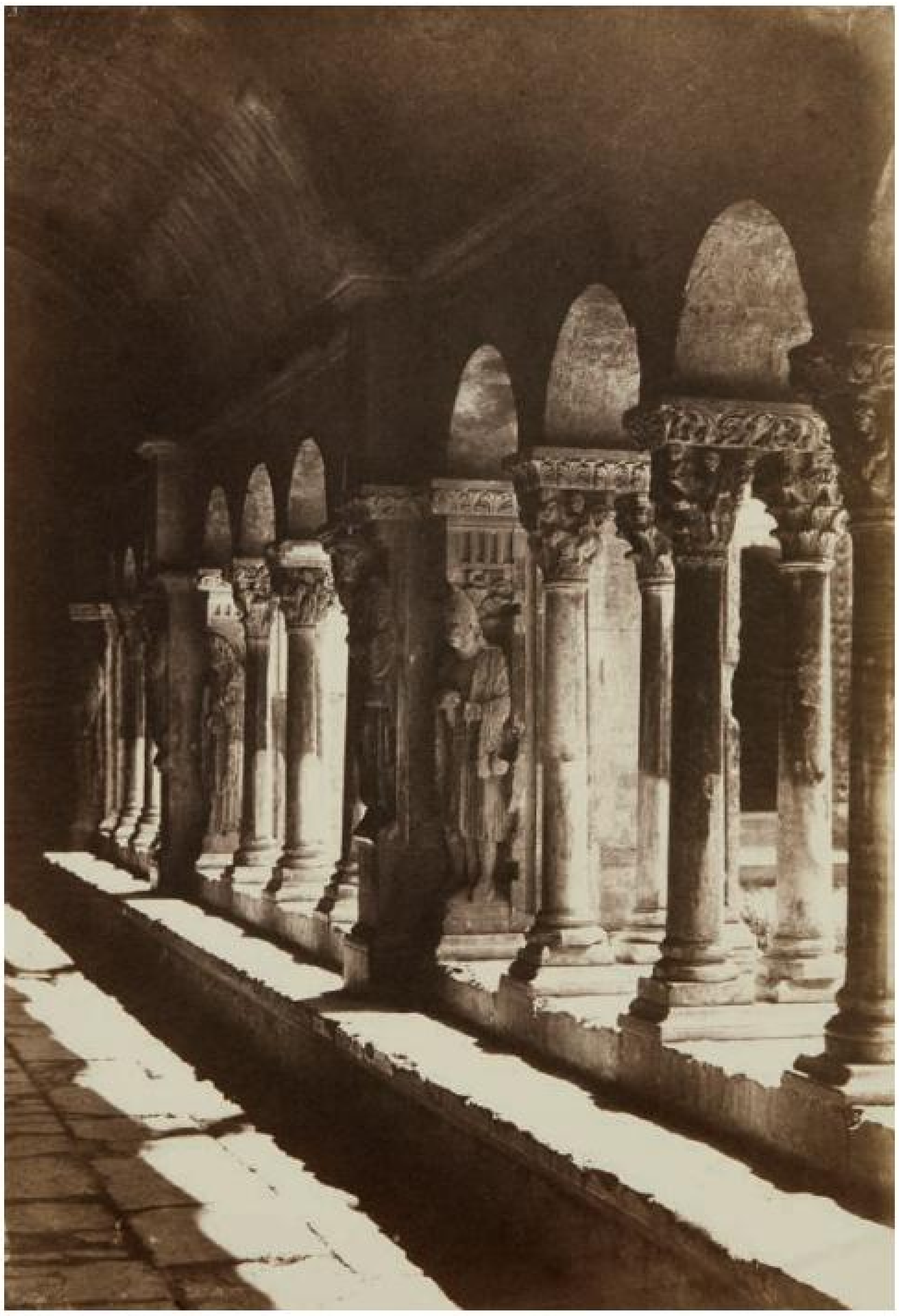
Catacombs, Paris, April, 1862
Albumen print.
9½ x 7½ in. (24.1 x 19.1 cm)
Signed, dated and inscribed in ink on the mount.

Estimate
$6,000-8,000

Provenance
Robert Hershkowitz, Ltd., Sussex, 2003

Literature
Caisse Nationale des Monuments Historiques et des Sites, *Le Paris Souterrain de Félix Nadar*, pl. 38, there titled *Ouvrage de consolidation démonté*





132. Bisson Frères: Louis-Auguste Bisson and August-Rosalie Bisson

1814-1876 and 1826-1900

Pavillon Richelieu, the Louvre, circa 1858
Albumen print.
17⅝ x 13¼ in. (44.8 x 33.7 cm)
Black credit stamp and 'Depot Genéral de Photographies' blindstamp on the mount.

Estimate
$10,000-15,000

Provenance
Robert Hershkowitz, Ltd., Sussex, 1999

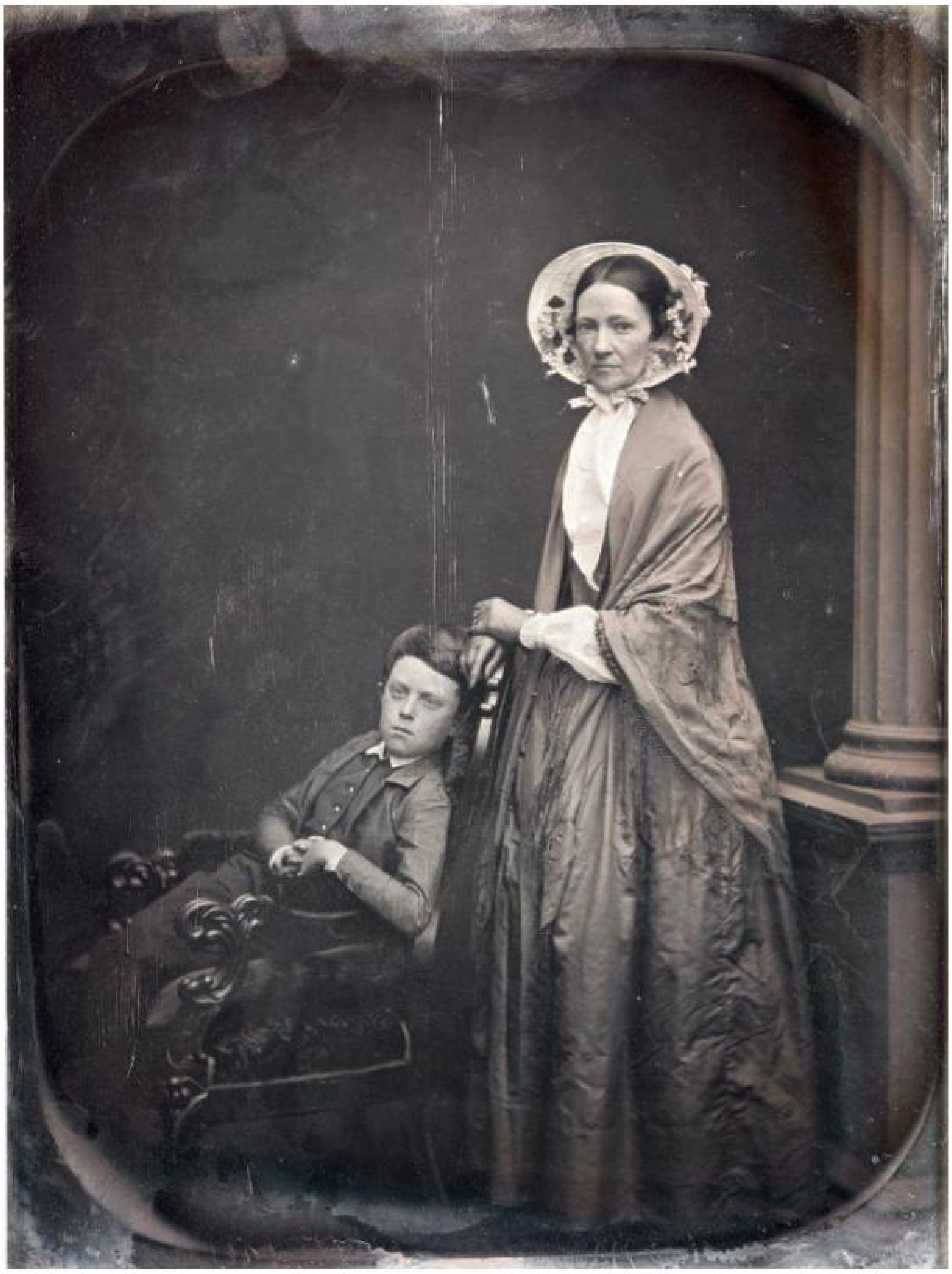
133. Charles Nègre 1820-1880

The Interior of the Cloister at Saint-Trophime, Arles, 1852
Salt print.
12¾ x 8¾ in. (32.4 x 22.2 cm)

Estimate
$15,000-25,000

Provenance
Collection of André Jammes, Paris
Hans P. Kraus, Jr., Fine Photographs, New York, 1998

Literature
Borcoman, *Charles Nègre, 1820-1880*, pl. 75 (this print)



134. Albert Sands Southworth and Josiah Johnson Hawes 1811-1894 and 1808-1901

A Woman in Bonnet & Shawl, with Her Seated Son, circa 1850
Daguerreotype.
Whole plate.

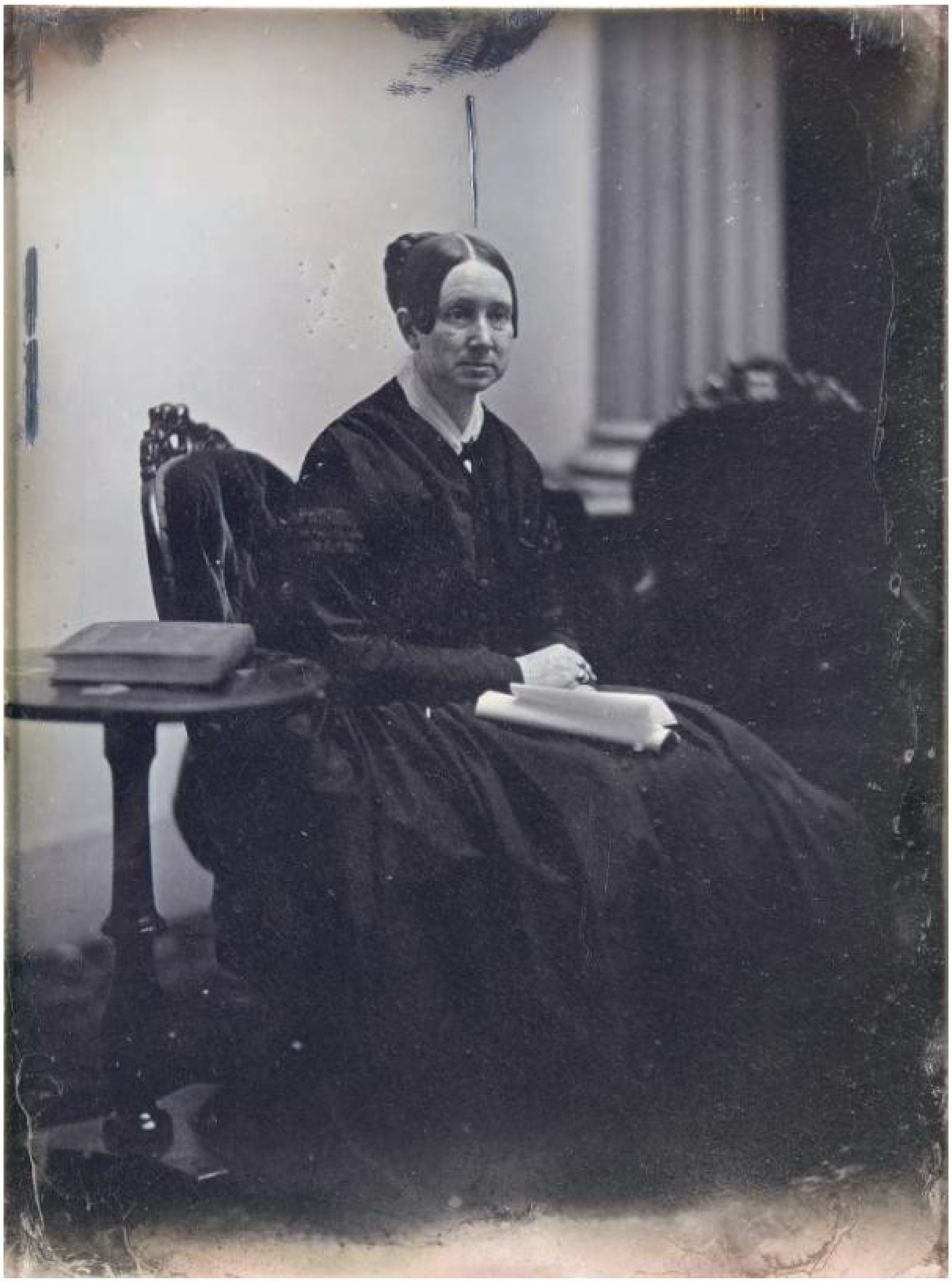
Estimate
$10,000-15,000

Provenance
The Southworth & Hawes Studio, Boston
By descent to Edward Southworth Hawes, Boston
Likely Holman's Print Shop, Boston, early 1940s
Collection of David Feigenbaum, Boston
Sotheby's, New York, *The David Feigenbaum Collection of Southworth & Hawes and Other 19th-Century Photographs*, 27 April 1999, lot 43

Literature
International Center of Photography, *Young America: The Daguerreotypes of Southworth and Hawes*, pl. 1601

This bravura whole-plate portrait was one of about 240 Southworth and Hawes daguerreotypes in the collection of David Feigenbaum (1917-1998) of Marblehead, Massachusetts, discovered after his death in 1998. This previously unknown group of daguerreotypes by these two formative American photographers constituted one of the largest holdings of their work and showcased the range and sophistication of their output. When found, most of the daguerreotypes were uncased and housed in slotted plate boxes. Their appearance at auction in 1999 represented the public debut of this unseen work and gave collectors an unprecedented opportunity to compete for material both rare and remarkable.

It is almost certain that Feigenbaum purchased the daguerreotypes from Boston's Holman Print Shop, with whom Dr. Edward Hawes, son of Josiah Johnson Hawes and nephew of Albert Sands Southworth, arranged to sell the daguerreotypes that remained in the Southworth & Hawes studio. The Print Shop advertised sales of the material in 1934 and 1935, and it is likely that the young Feigenbaum built his collection during this period. His choices were made with a modern eye that was attuned to both the technical perfection of the daguerreotypes as well as their aesthetic qualities.



135. Albert Sands Southworth and Josiah Johnson Hawes 1811-1894 and 1808-1901

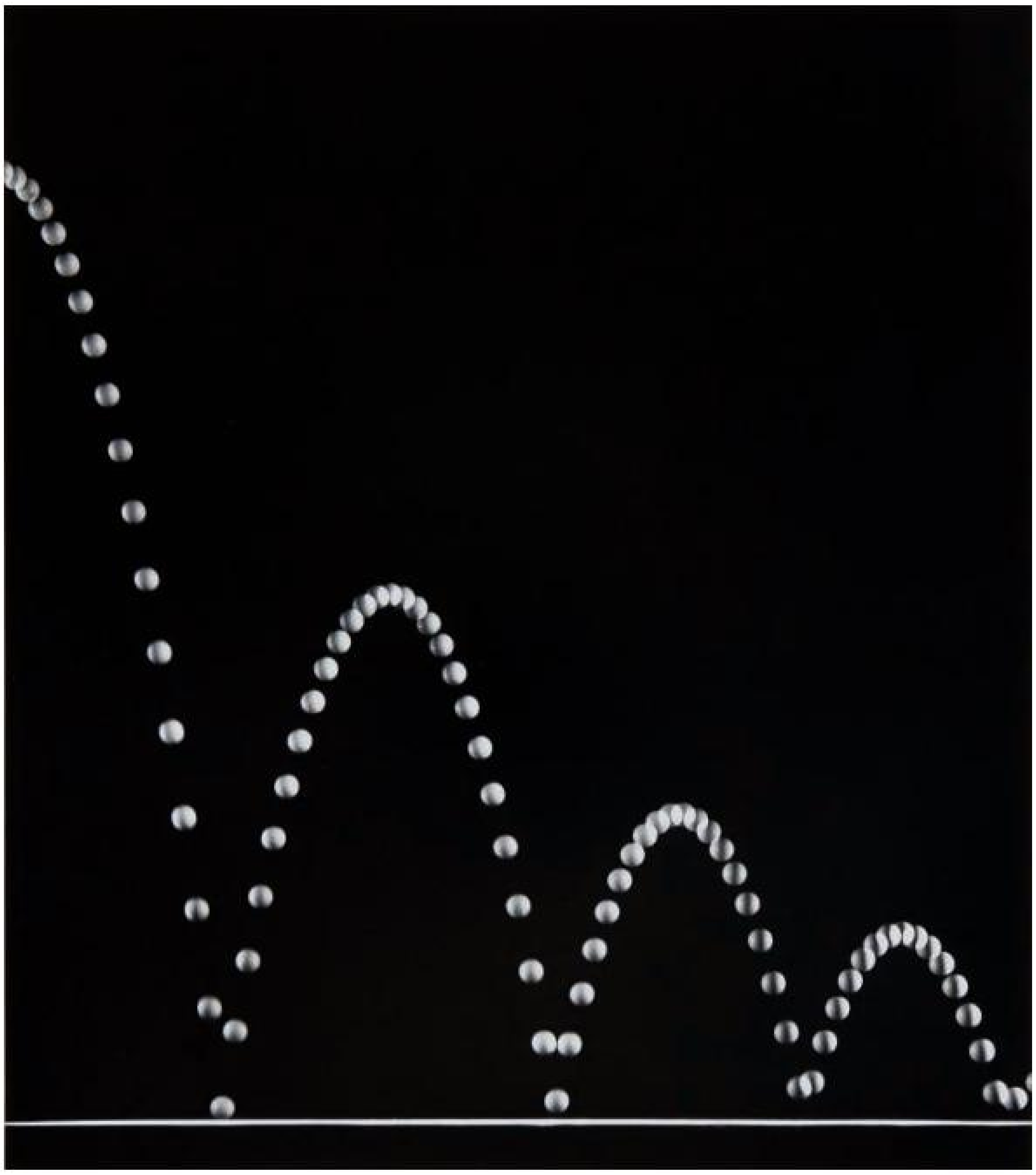
Seated Portrait of Dorothea Dix, circa 1849
Daguerreotype.
Whole plate.

Estimate
$20,000-30,000

Provenance
The Southworth & Hawes Studio, Boston
By descent to Edward Southworth Hawes, Boston
Likely Holman's Print Shop, Boston, early 1940s
Collection of David Feigenbaum, Boston
Sotheby's, New York, *The David Feigenbaum Collection of Southworth & Hawes and Other 19th-Century Photographs*, 27 April 1999, lot 53

Literature
International Center of Photography, *Young America: The Daguerreotypes of Southworth and Hawes*, pl. 140

A compassionate and tireless social reformer, Dorothea Dix (1802-1887) devoted herself to improving the lives of the mentally ill and the disabled. Dix traveled the country exposing the deplorable conditions in which the less-fortunate lived and were kept out of public view; her revelations caused a public outcry and resulted in an outpouring of donations to her cause. She petitioned Congress on behalf of those she called "the wards of the nation" to set aside land in trust for their care. A bill to that effect was introduced to Congress and was passed by both houses before ultimately being vetoed by President Franklin Pierce in 1854. Undaunted, Dix continued her crusade, here and abroad in England. The whole-plate daguerreotype offered here is one of six portraits made at Southworth and Hawes's studio in Boston around 1849 and shows the technical perfection and aesthetic sophistication associated with the photographers' best portraiture.



136. Berenice Abbott 1898-1991

The Science Pictures
New York: Parasol Press, 1982. Twelve gelatin silver prints.
Varying dimensions from 4½ x 19¼ in. (11.4 x 48.9 cm) to 17¼ x 23 in. (43.8 x 58.4 cm) or the reverse
Each signed and numbered 'AP' or 'PP' in pencil on the mount; each with copyright credit portfolio stamp on the reverse of the mount. Colophon and title page. Enclosed within a tan linen clamshell portfolio case. One from an edition of 65 plus artist's and printer's proofs.

Estimate
$6,000-8,000

Literature
Photo Poche, *Berenice Abbott*, pls. 58-60
O'Neal, *Berenice Abbott American Photographer*, pp. 216-217, 220-222, 225-226, 230-233
Ryerson Image Centre, *Berenice Abbott*, pp. 155, 164-165, 168-169, 177

Titles include: *Path of A Moving Ball*; *Cycloid*; *Magnetic Field*; *Swinging Ball*; *Multiple Flash Photograph*; *Spinning Wrench*; *Pendulum Swing*; *Soap Bubbles*; *Water Pattern*; *Beams of Light Through Glass*; *Collision of Two Balls*; *Magnetic Field*

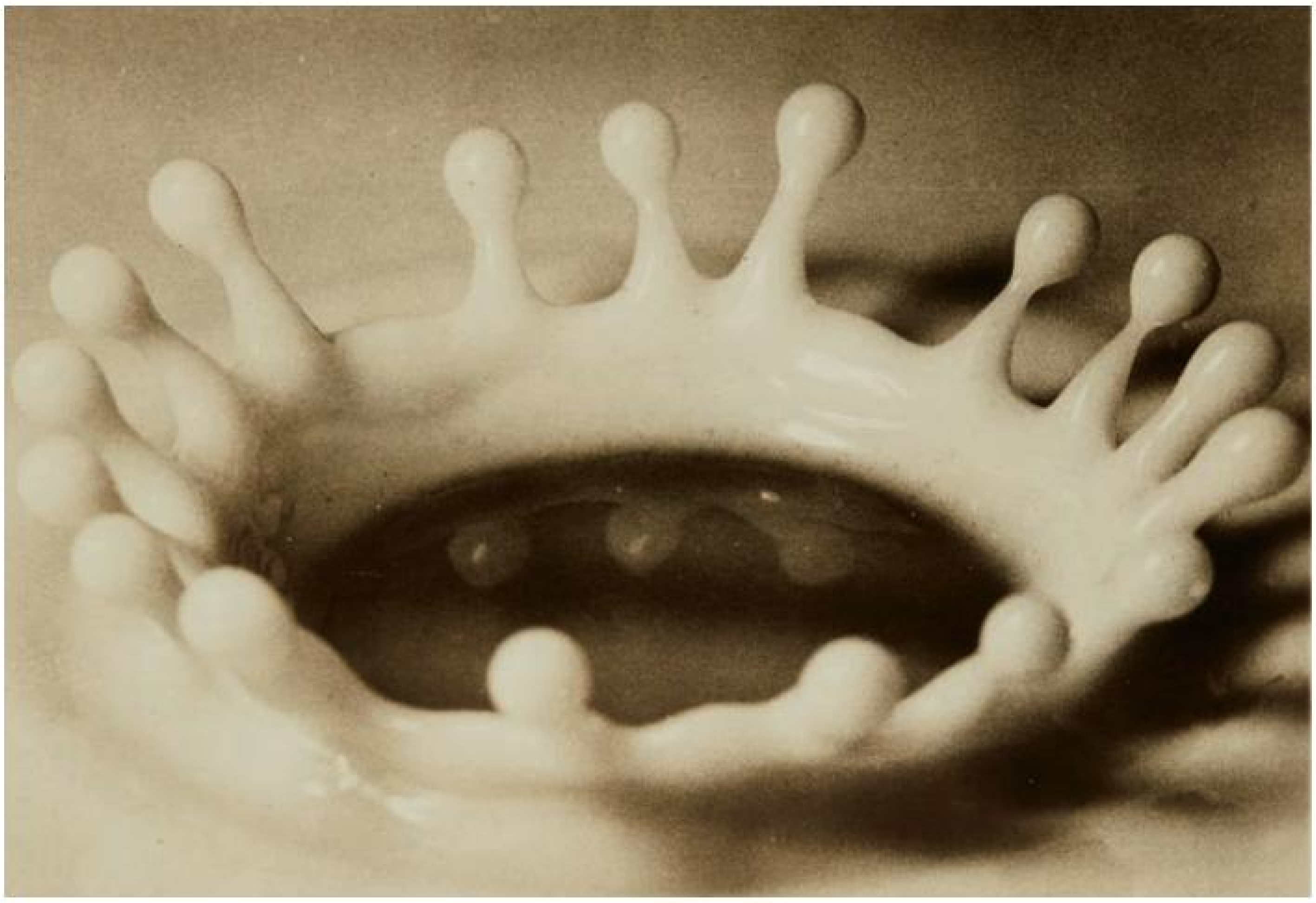
137. Harold Eugene Edgerton 1903-1990

Milk Drop Coronet, 1936
Gelatin silver print.
6½ x 9½ in. (16.5 x 24.1 cm)
Signed in pencil and 'Milk Industry Foundation' credit stamp on the verso; printing notations in ink in the margin.

Estimate
$3,000-5,000

Provenance
Pace Gallery, New York, 1985
Collection of Paul F. Walter, New York
Sotheby's, New York, 3 October 2001, lot 142

Literature
Davis, *An American Century of Photography*, p. 236

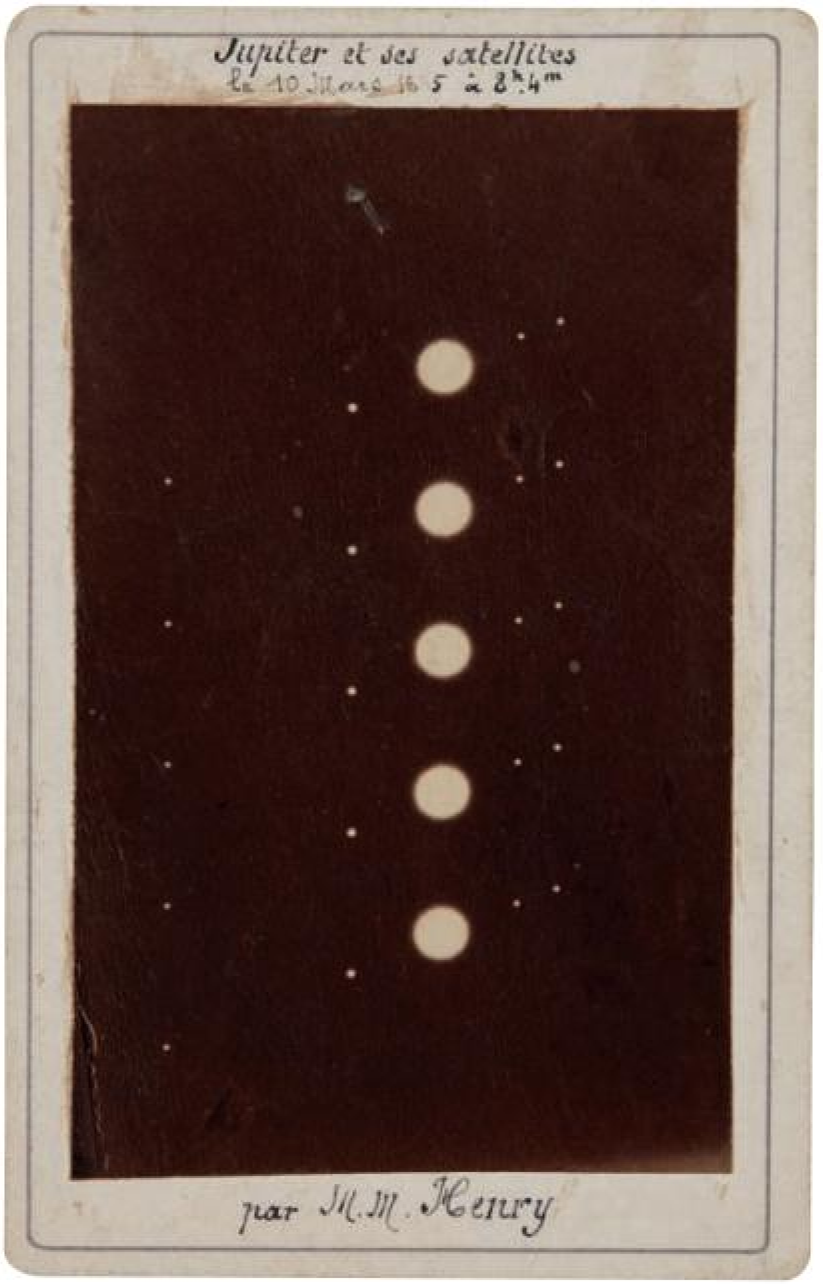


138. **Paul and Prosper Henry** 1848-1905 and 1849-1903

Jupiter et ses satellites, le 10 Mars, 1885
Albumen print.
4⅛ x 2½ in. (10.5 x 6.4 cm)
Credited, titled and dated in an unidentified hand in ink on the mount.

Estimate
$7,000-9,000

Provenance
André Emmerich Gallery, New York, 1995



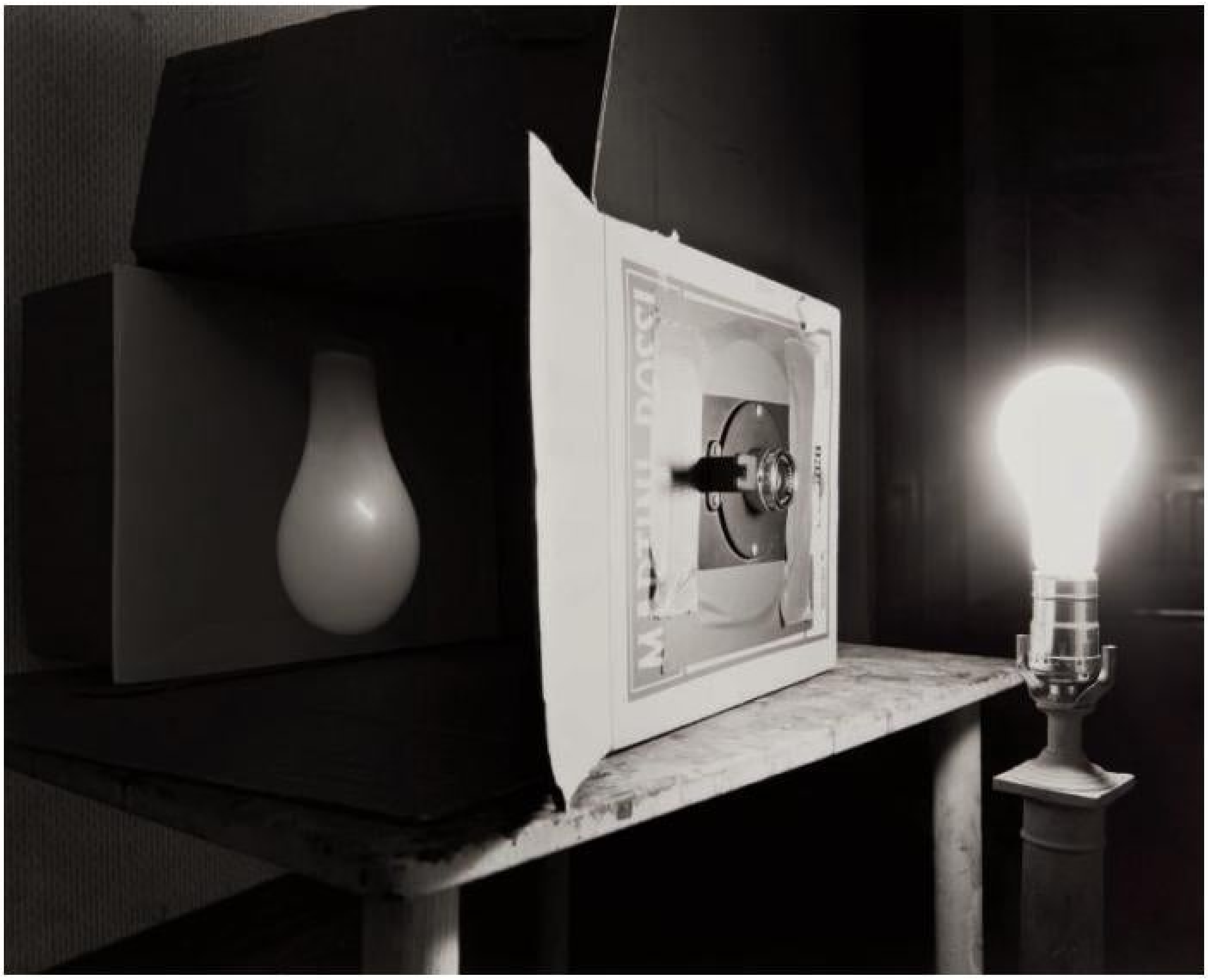
Actual size

139. **J. Milton Offord** Active Early 20th Century

The Milky Way in Sagitta, Aguila, Vulpecula & Lyra, July 22, 1901, 2 Hour Exposure, 1901
Printing-out-paper print.
6 x 8⅛ in. (15.2 x 20.6 cm)
Signed, titled and dated in ink on the mount; 'British Astronomical Association Library' stamp on the reverse of the secondary mount.

Estimate
$1,000-1,500

Provenance
British Astronomical Association Library, London
André Emmerich Gallery, New York, 1995



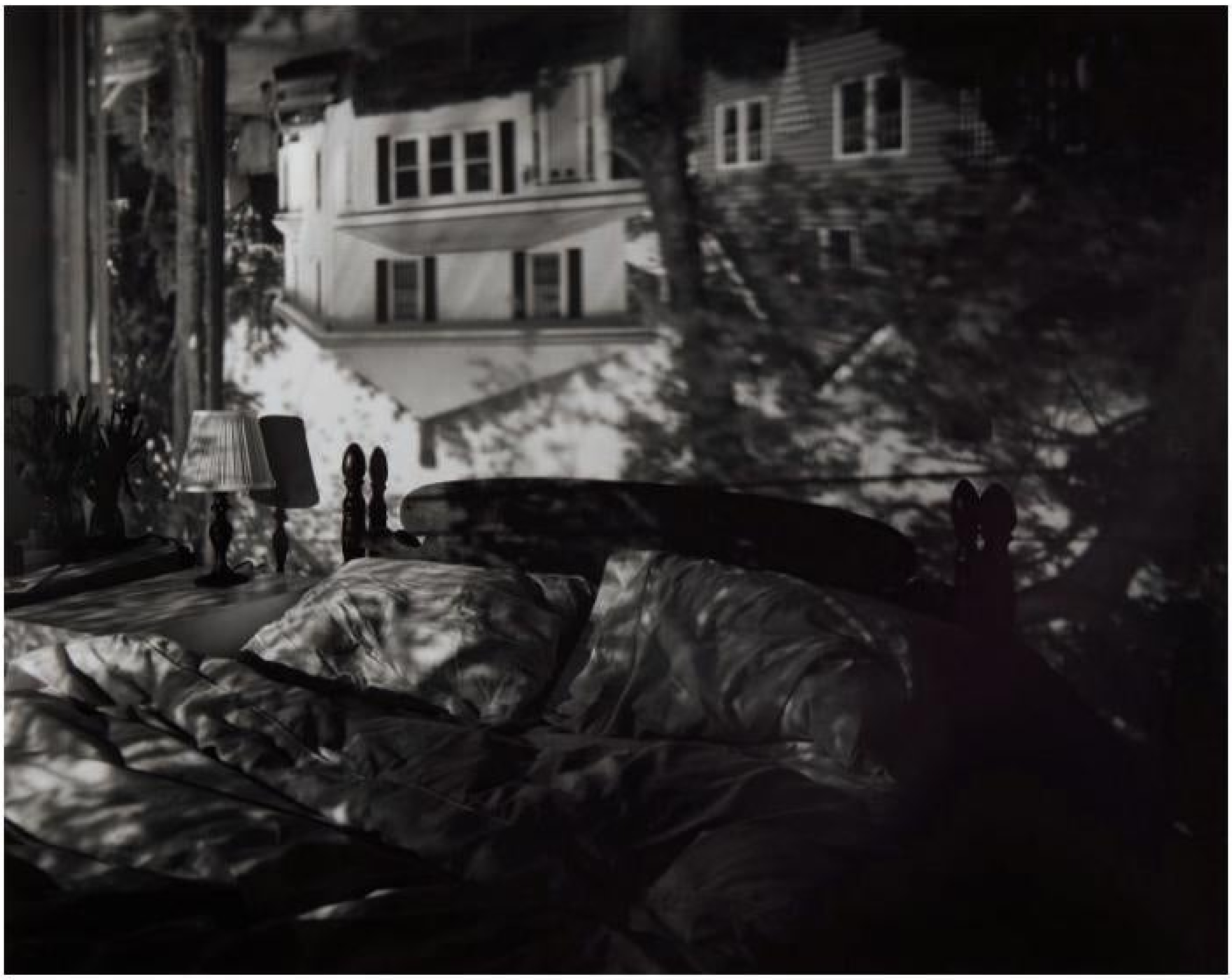
140. Abelardo Morell b. 1948

Light Bulb, 1991
Gelatin silver print.
18 x 22½ in. (45.7 x 57.2 cm)
Signed, titled and dated in pencil on the verso. AP3 from an edition of 30 plus artist's proofs.

Estimate
$4,000-6,000

Provenance
Bonni Benrubi Gallery, New York, 2001

Literature
Museum of Photographic Arts, *Abelardo Morell and the Camera Eye*, pp. 10, 24



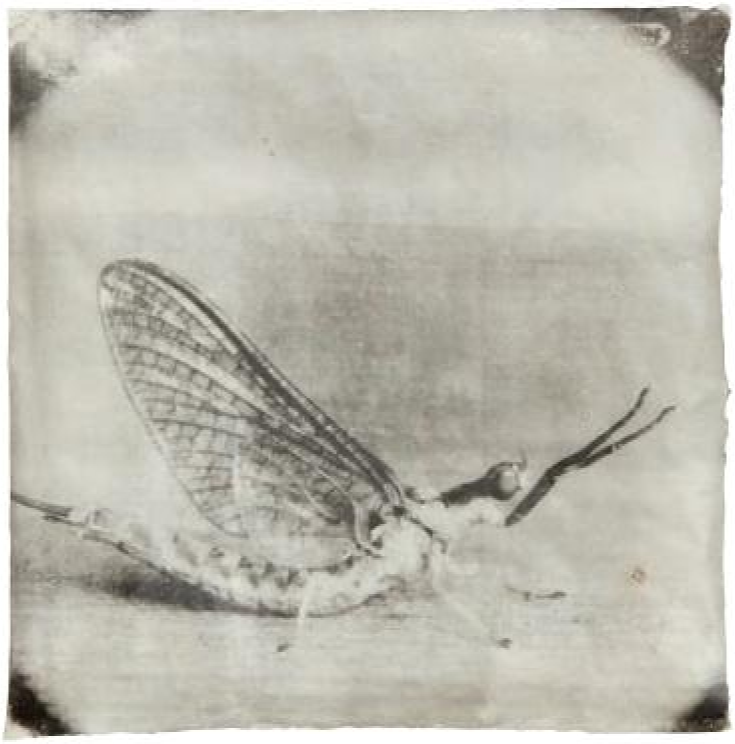
141. Abelardo Morell b. 1948

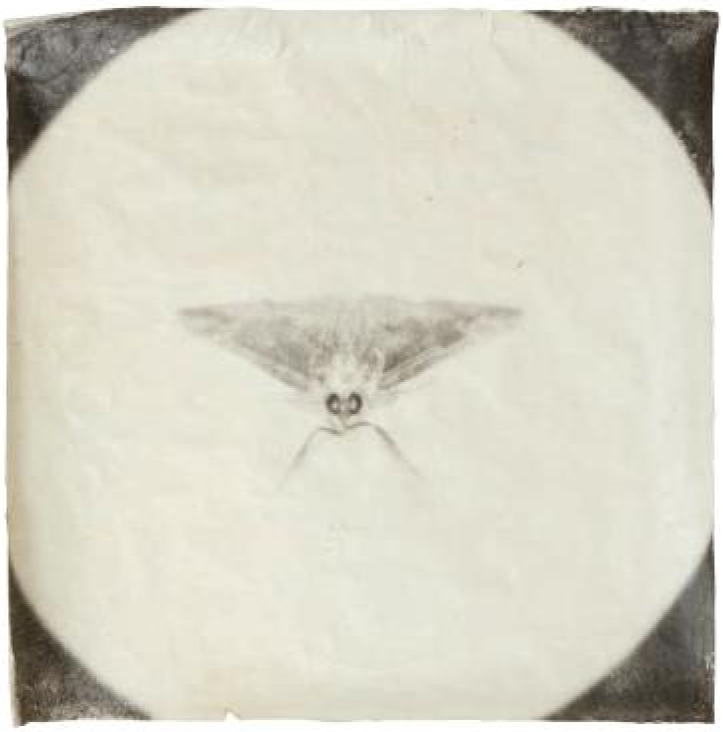
Camera Obscura Image of Houses Across the Street in Our Bedroom, 1991
Gelatin silver print.
18 x 22½ in. (45.7 x 57.2 cm)
Signed, titled and dated in pencil on the verso. Number 20 from an edition of 30.

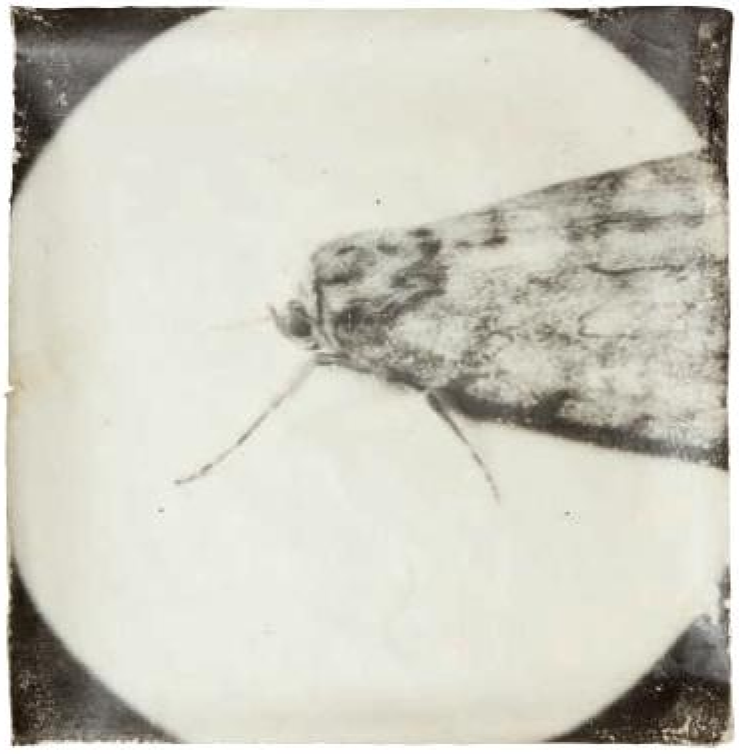
Estimate
$3,000-5,000

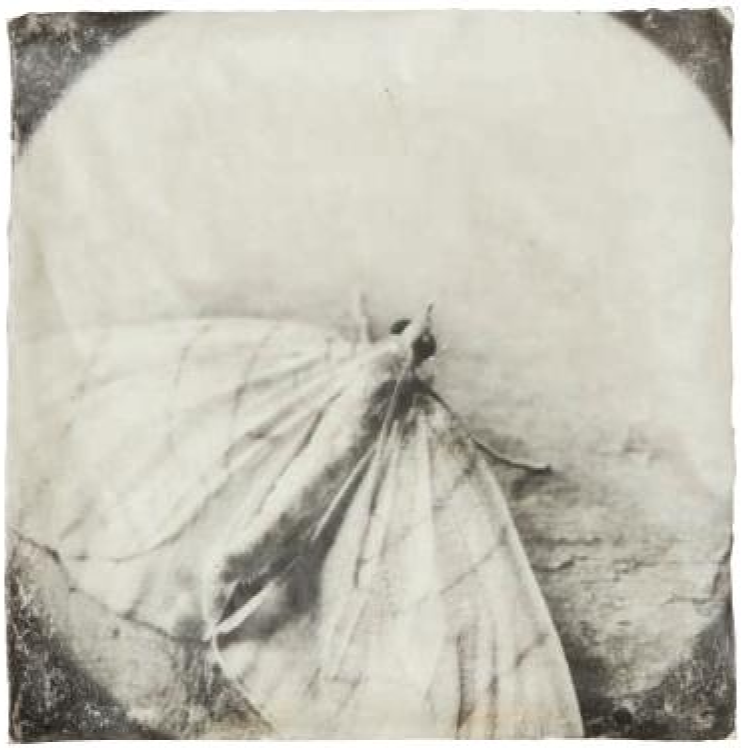
Provenance
Bonni Benrubi Gallery, New York, 1995

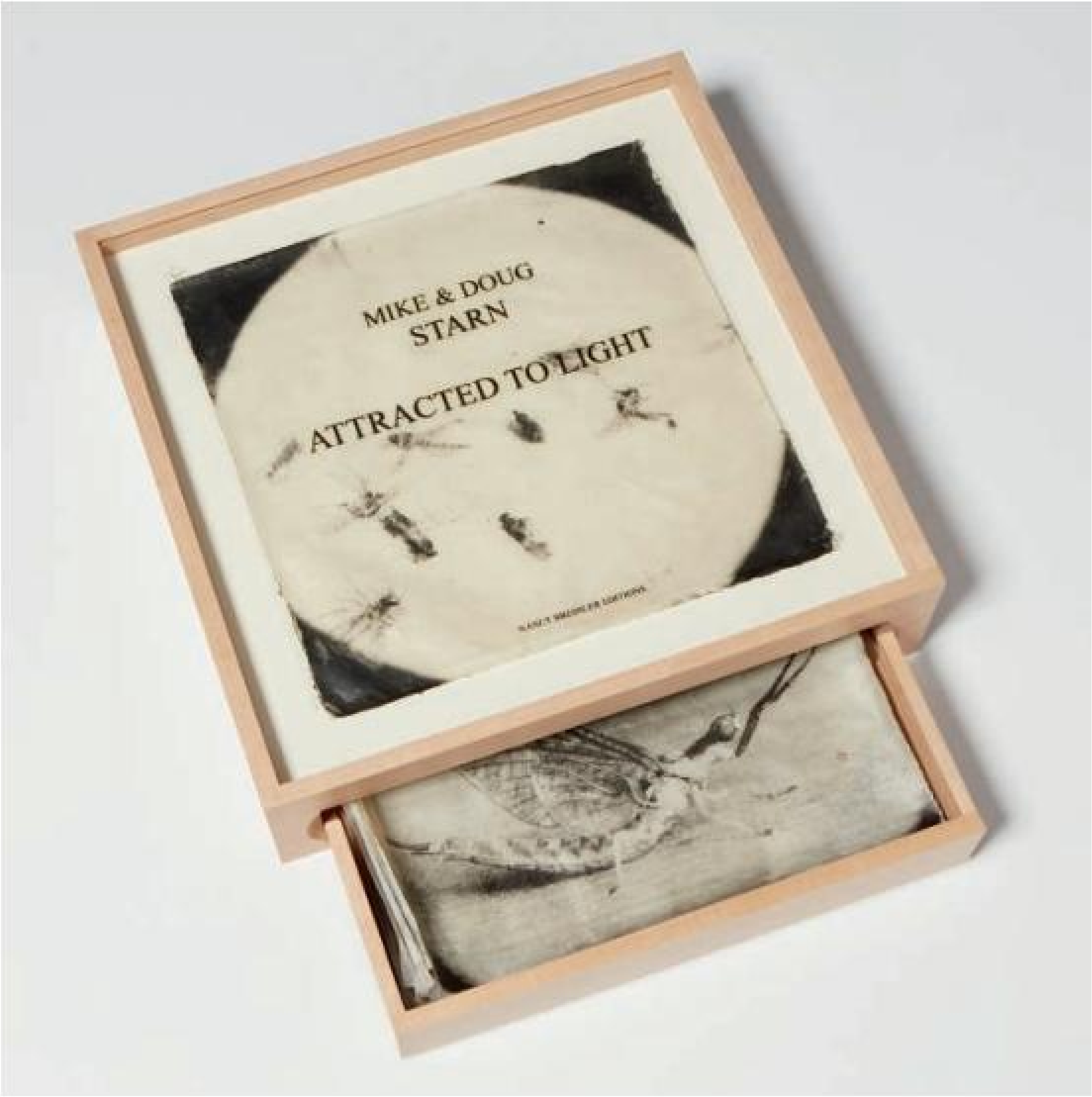
Literature
Museum of Photographic Arts, *Abelardo Morell and the Camera Eye*, p. 25









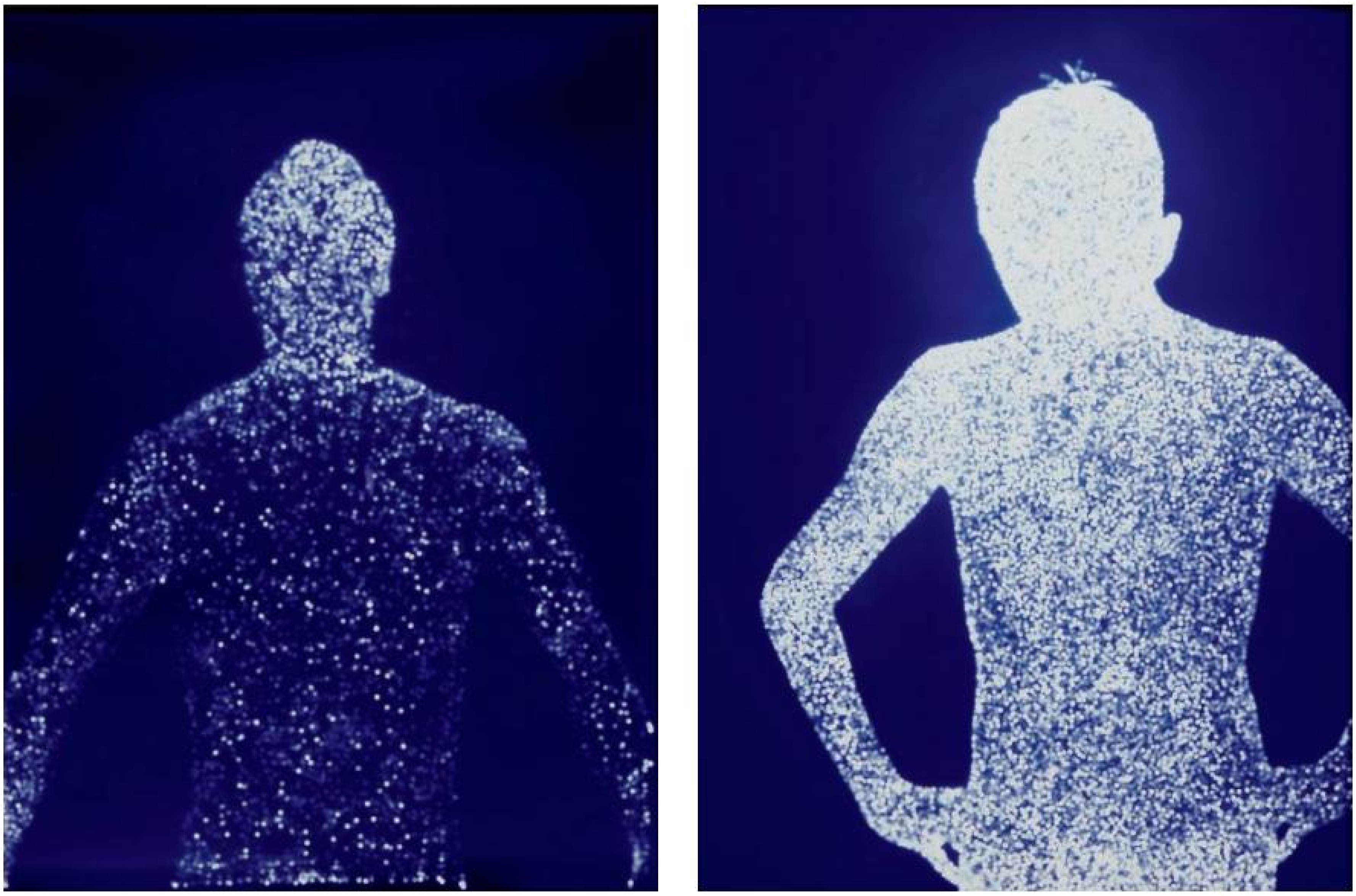

MIKE & DOUG
STARN
ATTRACTED TO LIGHT
NANCY BRESSLER EDITIONS

142. Doug & Mike Starn b. 1961 and b. 1961

Attracted to Light
New York: Nancy Bressler Editions, 1999.
Deluxe Edition. Fourteen hand-coated gelatin silver prints on Thai mulberry paper.
Each 15¾ x 15¾ in. (40 x 40 cm)
Each initialed by both artists and numbered 2/25 in pencil on the verso. Signed by both artists and numbered 2/25 in pencil on the colophon. Enclosed within a hand-crafted maple box with glass top, modeled after insect specimen cases. Accompanied by metal T pins for display.

Estimate
$20,000-30,000

Provenance
Acquired directly from the artists, 2000



143. Christopher Bucklow b. 1957

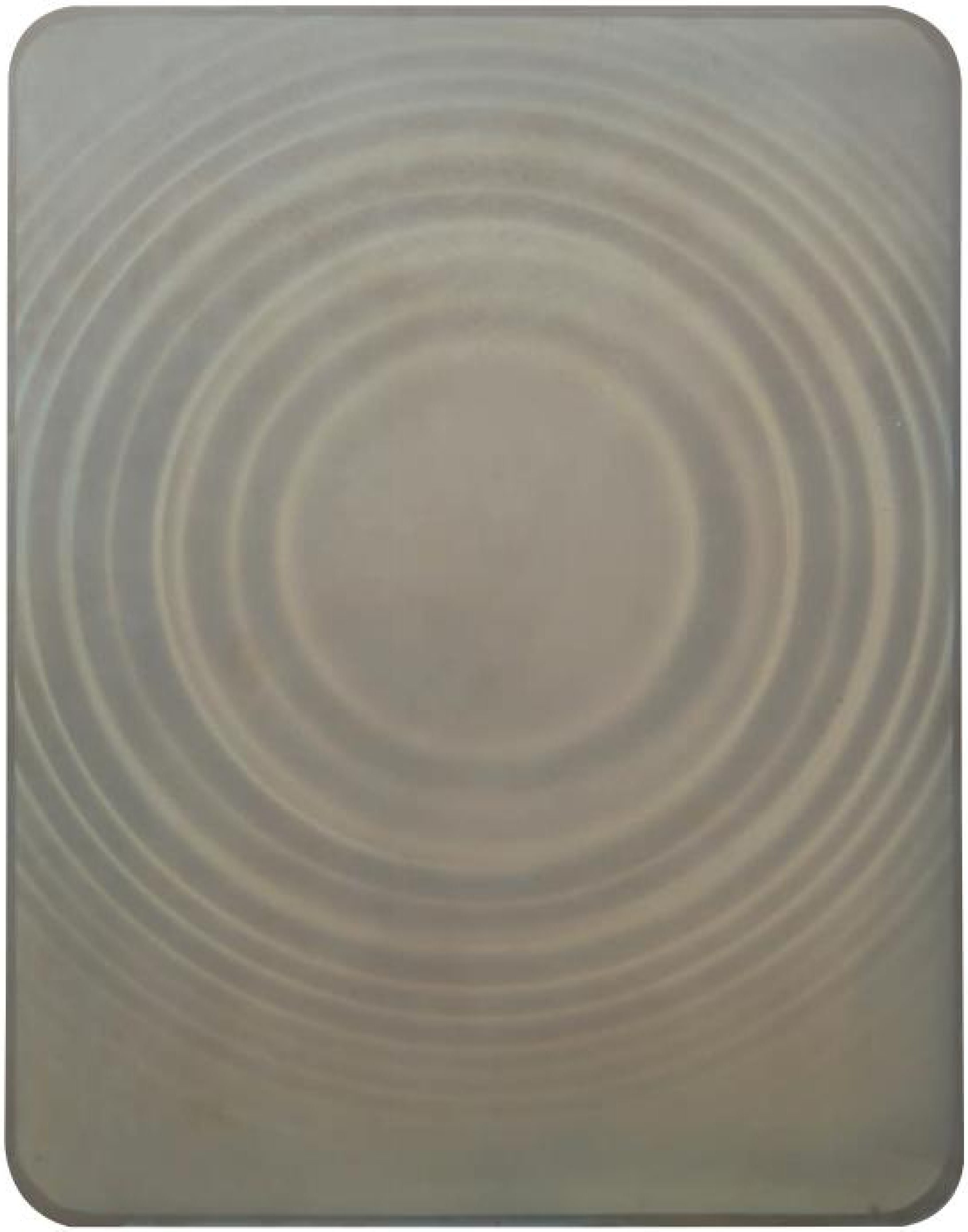
Guest (R.B.) 1:36 pm 19th November, 1993 and
Guest (C.B.) 4:44 p.m., 17th June, 1996
Two unique dye destruction photograms.
39 x 29 in. (99.1 x 73.7 cm) and 37½ x 27½ in.
(95.3 x 69.9 cm)
Each initialed, titled and dated in pencil
on the verso.

Estimate
$7,000-9,000

Provenance
Brent Sikkema Gallery, New York, 1995 (*R.B.*)
Fraenkel Gallery, San Francisco, 1996 (*C.B.*)

Exhibited
*Hope Photograph*s, The National Arts Club, New York, February-March 1997, and traveling to 9 other venues through 2005 (*R.B.* only)

Literature
George and Marks, eds., *Hope Photographs*, p. 16 (*R.B.*, this print)



144. Adam Fuss b. 1961

Ark, 2004
Daguerreotype.
14 x 11 in. (35.6 x 27.9 cm)
Signed, dated and annotated 'AF YEI' in blue ink
on the verso.

Estimate
$4,000-6,000

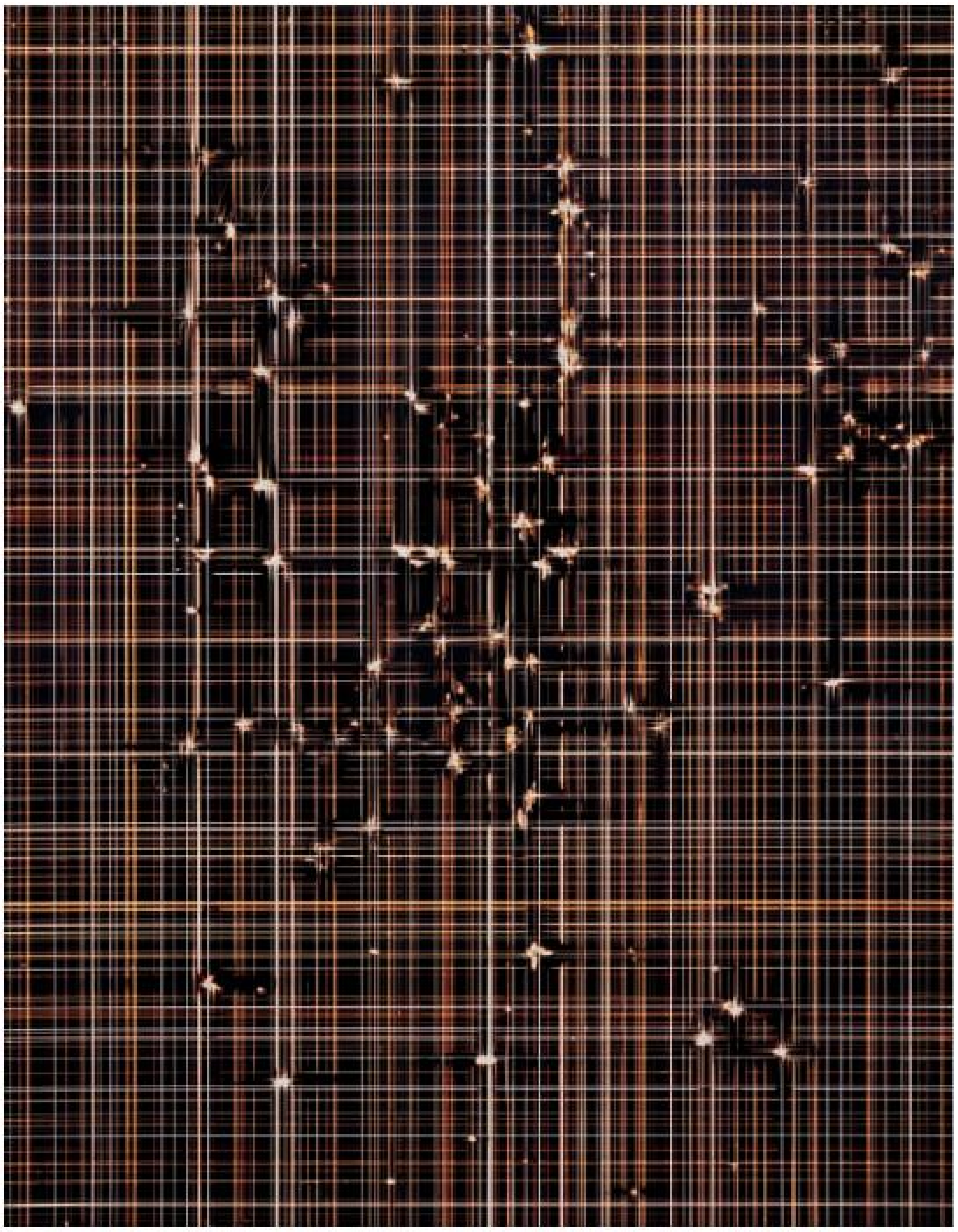
Provenance
Fraenkel Gallery, San Francisco, 2006

145. **Adam Fuss** b. 1961

From the series 'My Ghost,' 1997
Unique gelatin silver print, mounted to muslin.
72¾ x 40⅝ in. (184.8 x 103.2 cm)
Signed, dated in blue crayon, printed title, date and number 'AF561.1' on an artist's label affixed to the reverse of the mount.

Estimate
$20,000-30,000

Provenance
Cheim & Read, New York

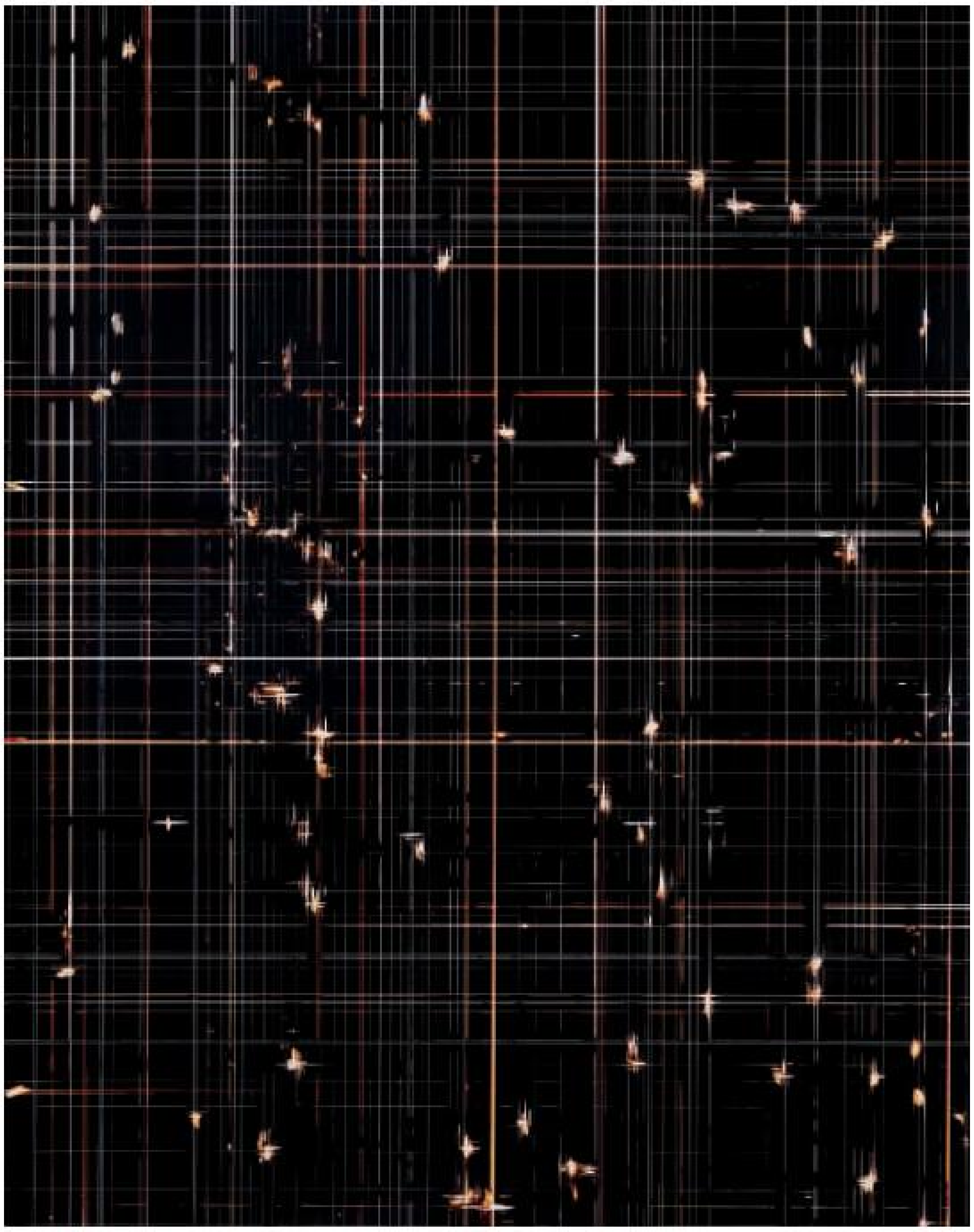


146. Marco Breuer b. 1966

Untitled (C-358), 2004
Unique chromogenic print, hand-scratched by the artist.
13⅝ x 10⅝ in. (34.6 x 27 cm)
Signed, dated and annotated 'C-358' in pencil on the verso.

Estimate
$5,000-7,000

Provenance
Von Lintel Gallery, New York, 2005



147. Marco Breuer b. 1966

Untitled (C-495), 2004
Unique chromogenic print, hand-scratched by the artist.
13½ x 10¾ in. (34.3 x 27.3 cm)
Signed, dated and annotated 'C-495' in pencil on the verso.

Estimate
$5,000-7,000

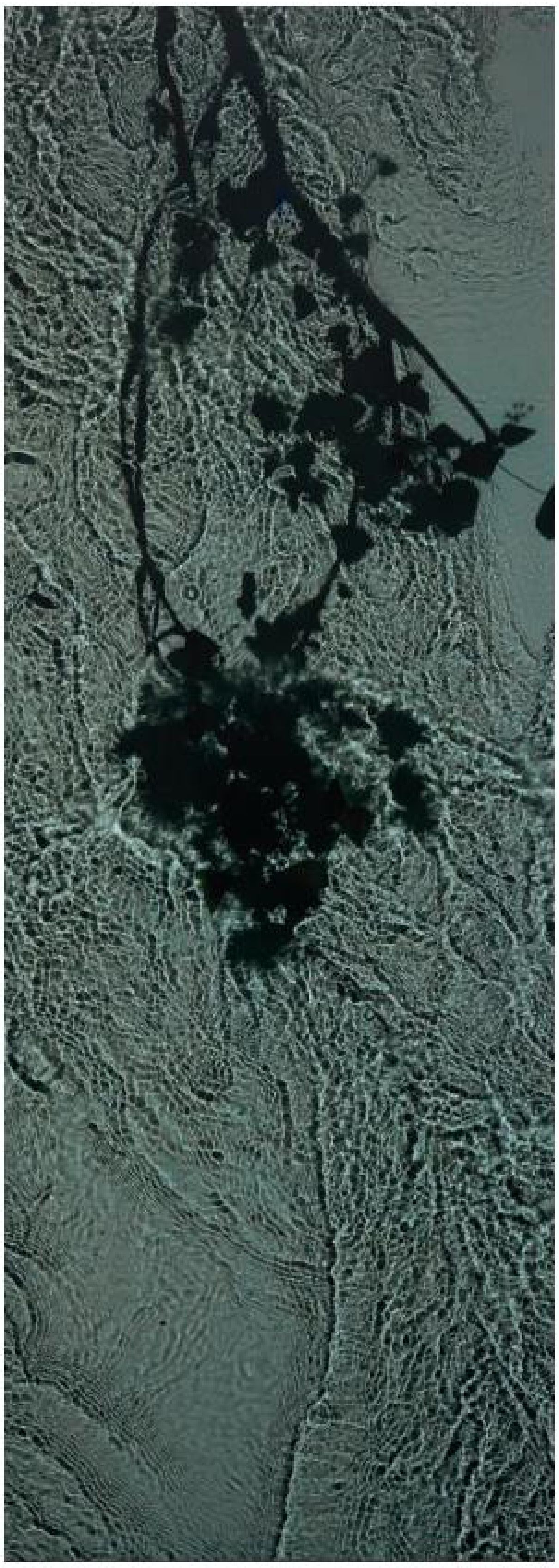
Provenance
Von Lintel Gallery, New York, 2005

148. **Susan Derges** b. 1955

The River Taw (New Moon Ivy), Oct. 20, 1998
Unique dye destruction photogram, flush-mounted.
65½ x 23⅝ in. (166.4 x 60 cm)
Signed in ink on a label affixed to the reverse of the frame.

Estimate
$8,000-12,000

Provenance
Danziger Gallery, New York, 1999



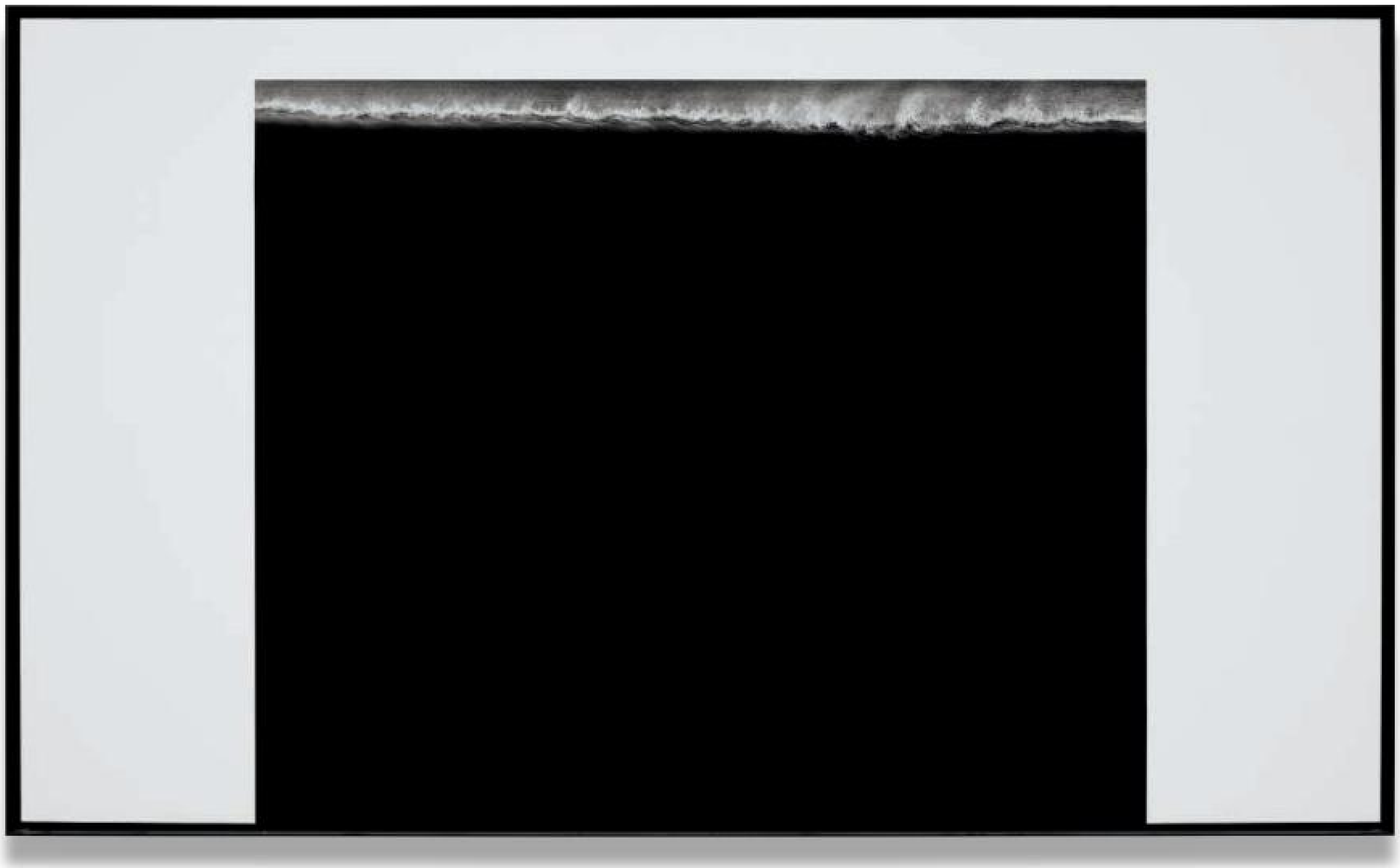
149. **Clifford Ross** b. 1952

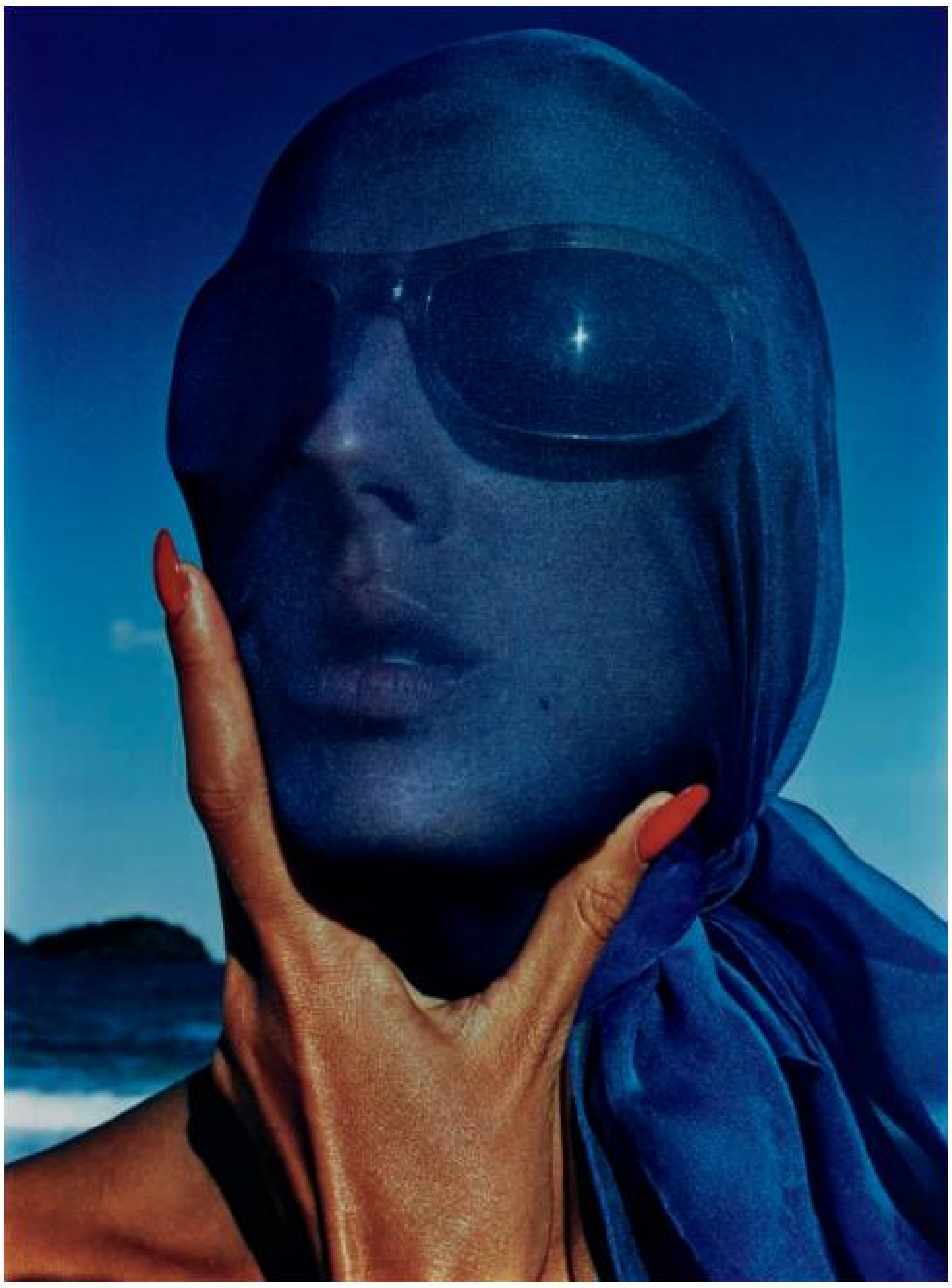
Wave I, 1997
Gelatin silver print, flush-mounted.
Overall 56½ x 94½ in. (143.5 x 240 cm)
Signed in ink, printed title, number 6/12 and copyright credit on an artist's label affixed to the reverse of the frame.

Estimate
$7,000-9,000

Provenance
Sonnabend Gallery, New York, 2002

Literature
MASS MoCA, *Hurricane Waves*, p. 159





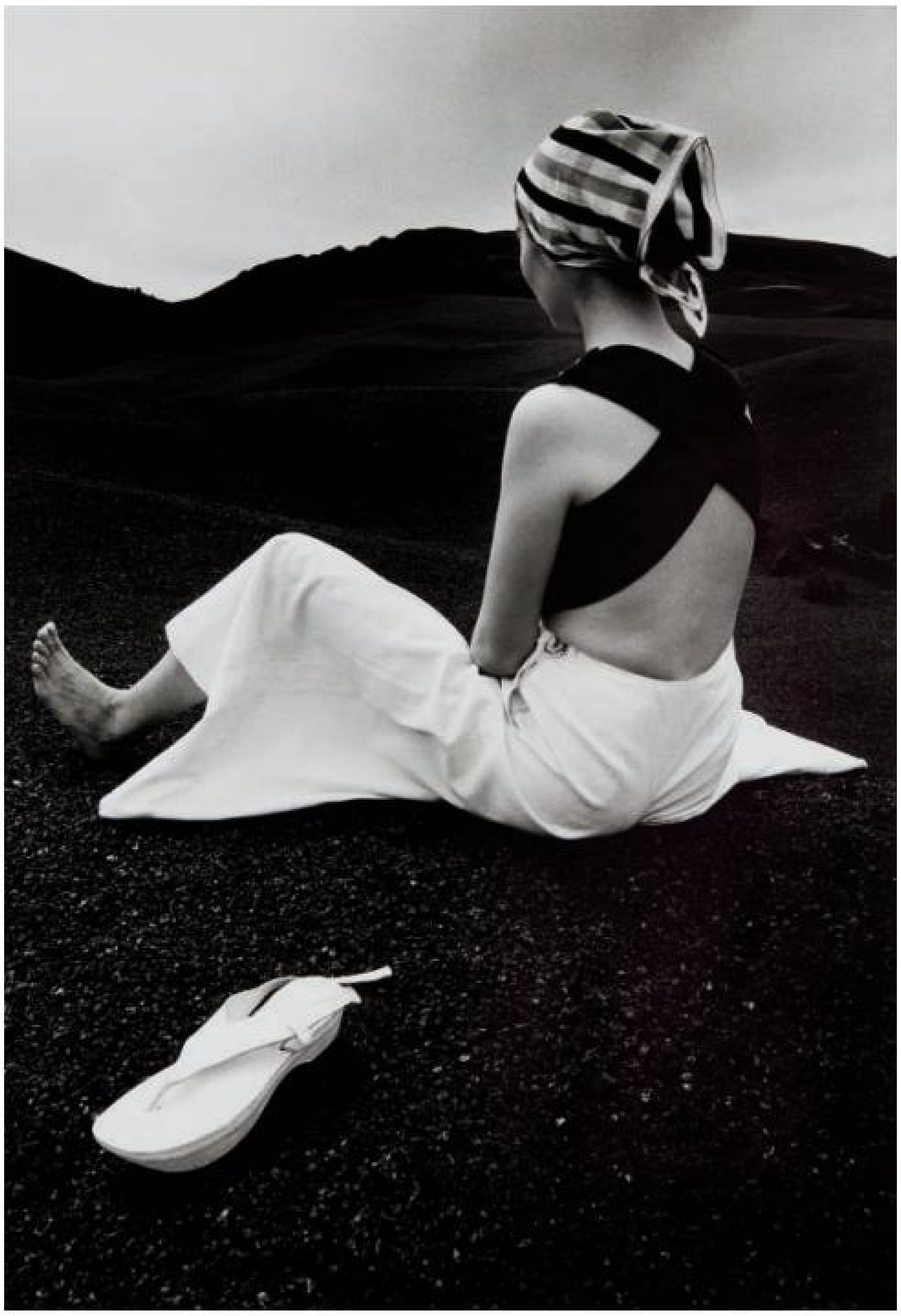
150. Hiro b. 1930

Tilly Tazzani with Blue Scarf, 1963
Dye transfer print, printed later.
18¼ x 13⅝ in. (46.4 x 34.6 cm)
Signed, titled, dated and thumbprint in pencil, copyright credit reproduction limitation stamp on the reverse of the flush-mount.

Estimate
$4,000-6,000

Provenance
Estate of Thomas T. Solley, Indiana
Christie's, New York, *Photographs From The Estate of Thomas T. Solley*, 14 February 2007, lot 304

Literature
'The sun is a double-edged sword,' *Harper's Bazaar*, May 1963, p. 94
Hall-Duncan, *The History of Fashion Photography*, p. 168
Marien, *Photography: A Cultural History*, p. 295



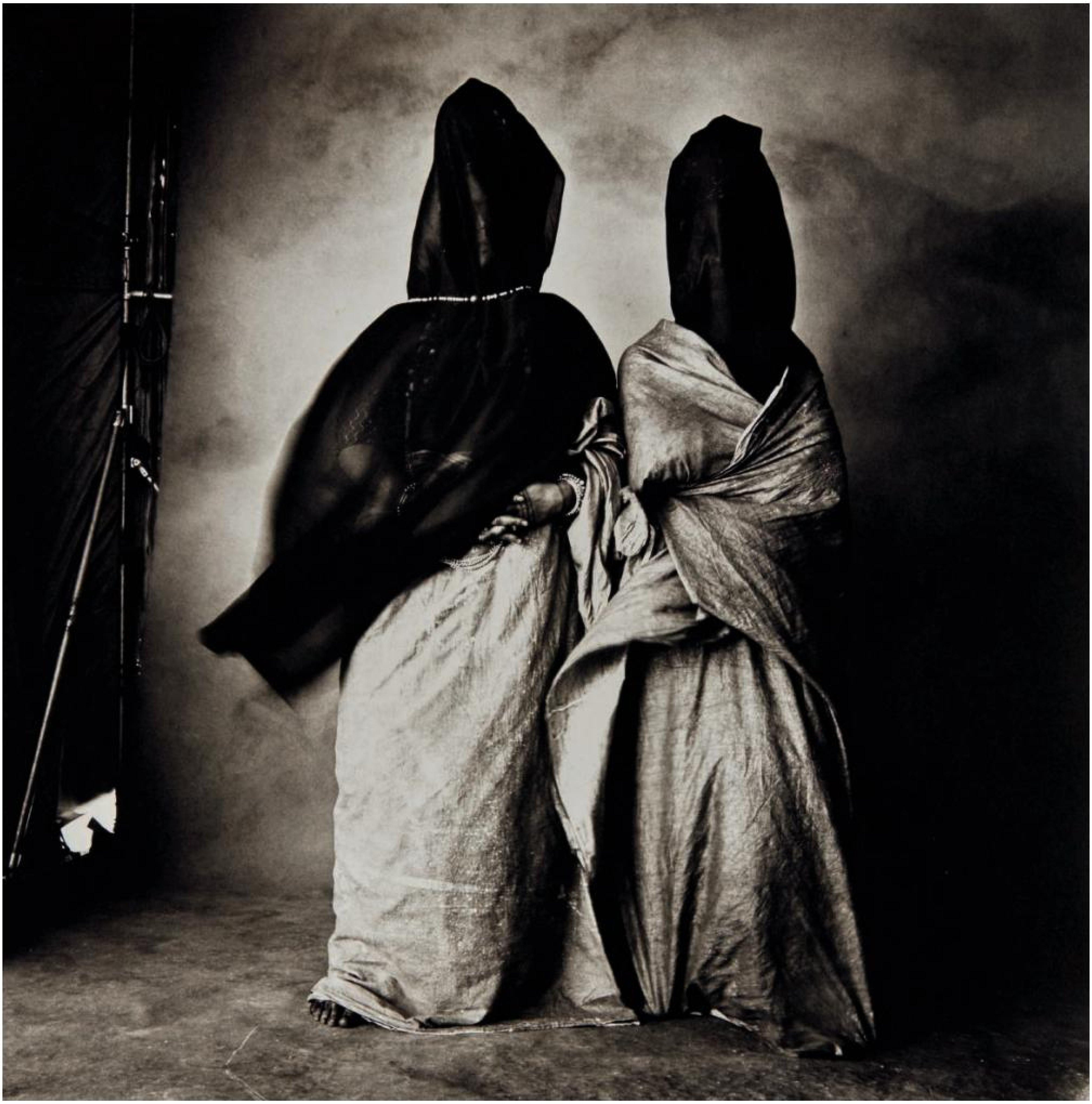
151. Hiro b. 1930

Akiko on the Black Lava of Hawaii, 1965
Gelatin silver print, printed later.
18⅞ x 13 in. (47.9 x 33 cm)
Signed, dated, numbered 6/15 and thumbprint in pencil, copyright credit reproduction limitation and title stamps on the reverse of the flush-mount.

Estimate
$4,000-6,000

Provenance
Estate of Thomas T. Solley, Indiana
Christie's, New York, *Photographs From The Estate of Thomas T. Solley*, 14 February 2007, lot 304

Literature
Hiro, *Hiro*, n.p.



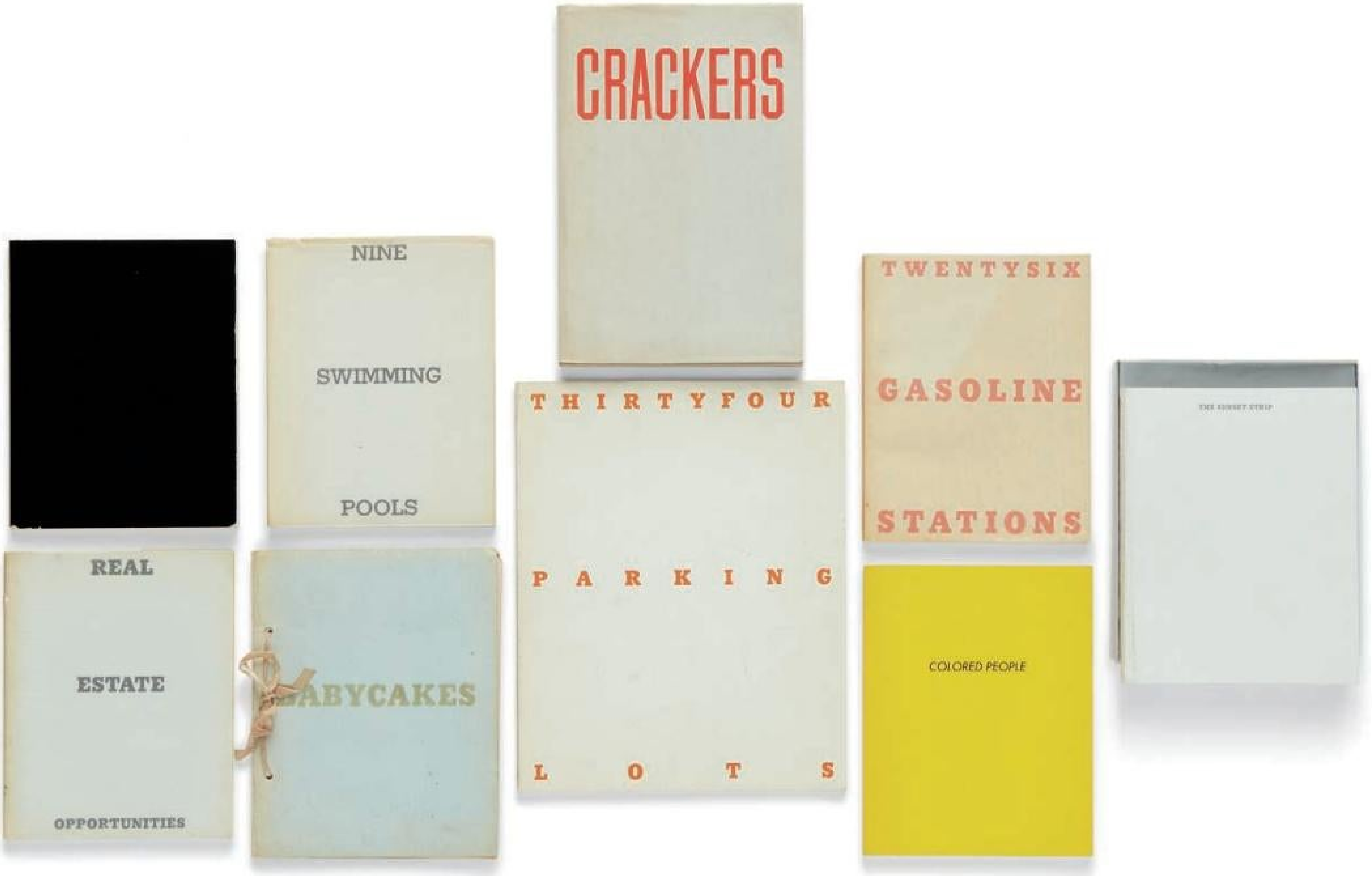
152. Irving Penn 1917-2009

Guedras in the Wind, 1971
Platinum-palladium print, printed 1978.
17⅝ x 17 in. (44.8 x 43.2 cm)
Signed, titled, dated, numbered 15/32 in pencil, Condé Nast copyright credit and edition stamps on the reverse of the aluminum flush-mount.

Estimate
$40,000-60,000

Provenance
Christie's, New York, 17 October 2006, lot 43

Literature
Art Institute of Chicago, *Irving Penn: A Career in Photography*, pl. 93


CRACKERS
NINE
SWIMMING
POOLS
TWENTYSIX
GASOLINE
STATIONS
THIRTYFOUR
PARKING
LOTS
REAL
ESTATE
OPPORTUNITIES
BABYCAKES
COLORED PEOPLE

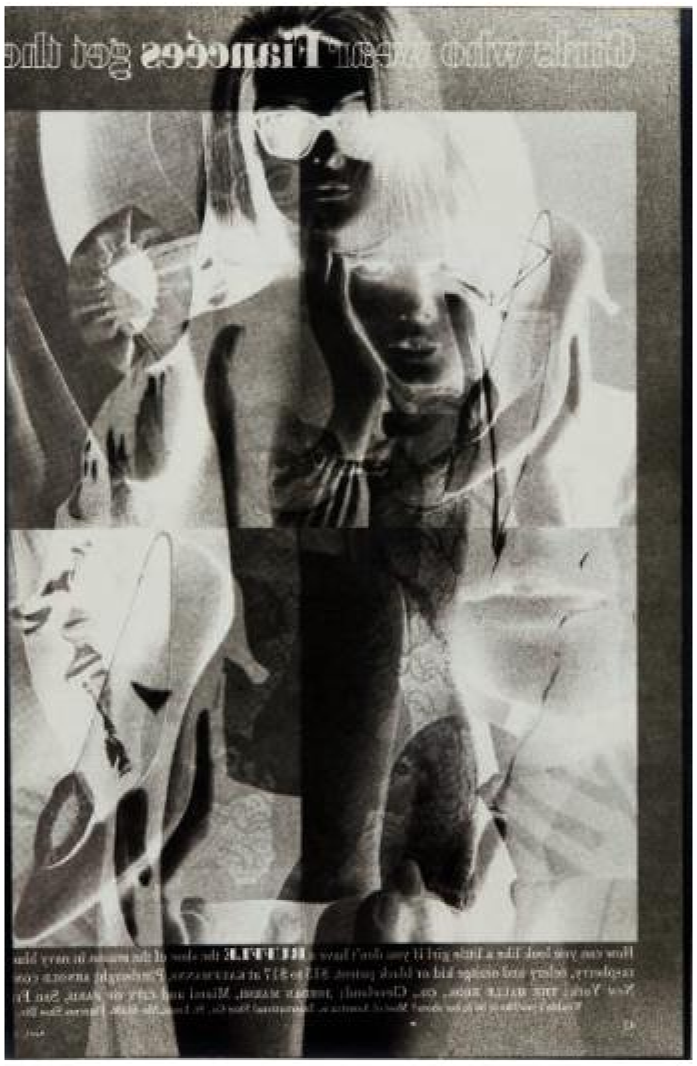
153. Ed Ruscha b. 1937

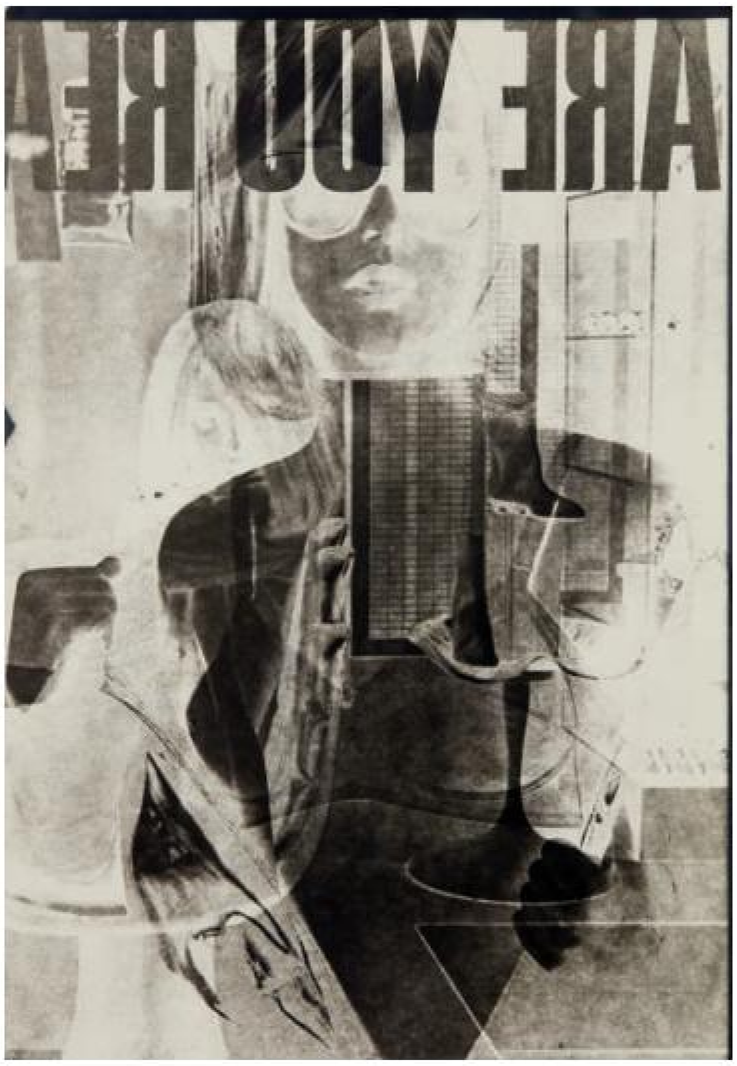
Selected artist's books, 1962-1972
Nine artist's books. Various formats, printed wrappers.

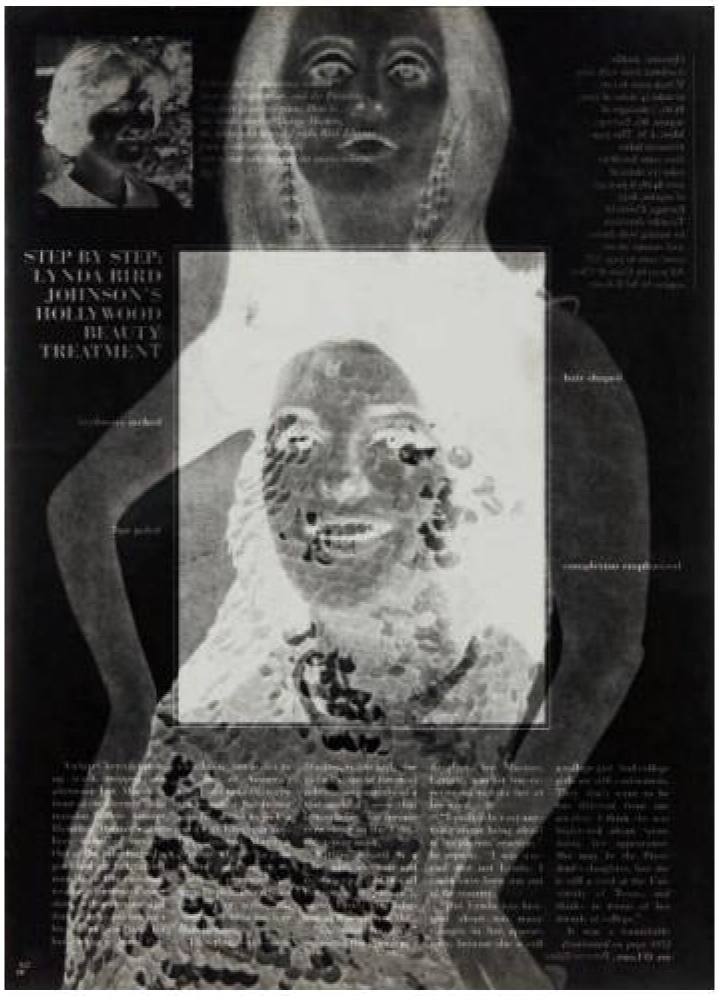
Estimate
$6,000-8,000

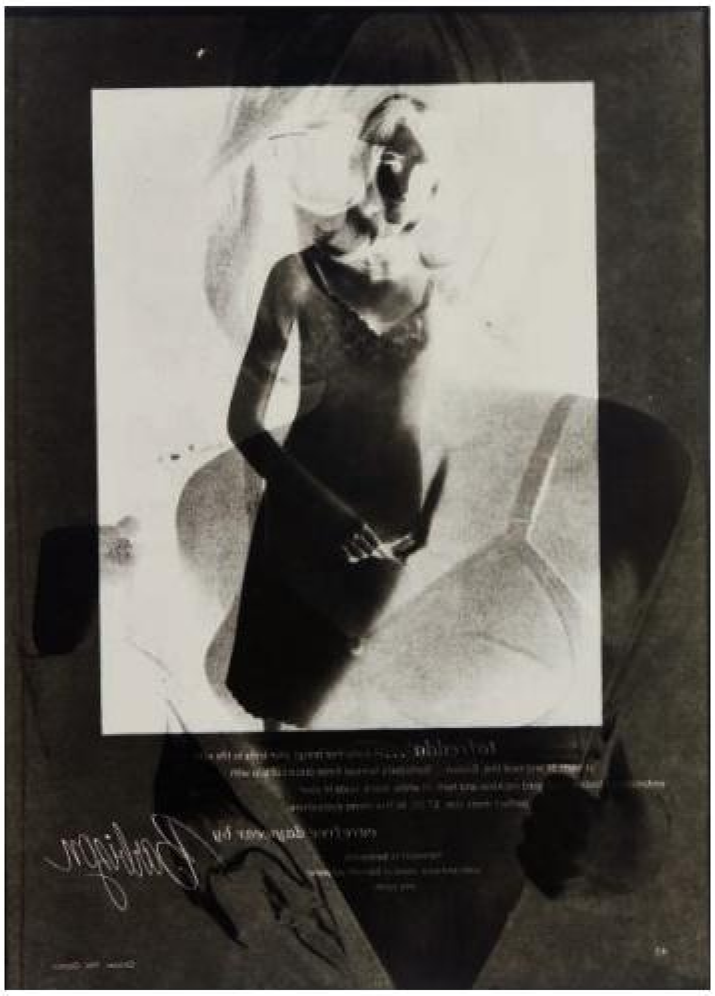
Literature
Engberg, *Edward Ruscha Editions 1959-1999 Catalogue Raisonné*, B1, B4, B5, B8, B10, B11, B12, B13, B16

Titles include: *Twentysix Gasoline Stations*, 1962; *Every Building on the Sunset Strip*, 1966; *Thirtyfour Parking Lots in Los Angeles*, 1967; *Nine Swimming Pools and a Broken Glass*, 1968; *Crackers*, 1969; *Babycakes with Weights*, 1970; *Real Estate Opportunities*, 1970; *A Few Palm Trees*, 1971; *Colored People*, 1972






STEP BY STEP:
LYNDA BIRD
JOHNSON'S
HOLLYWOOD
BEAUTY
TREATMENT



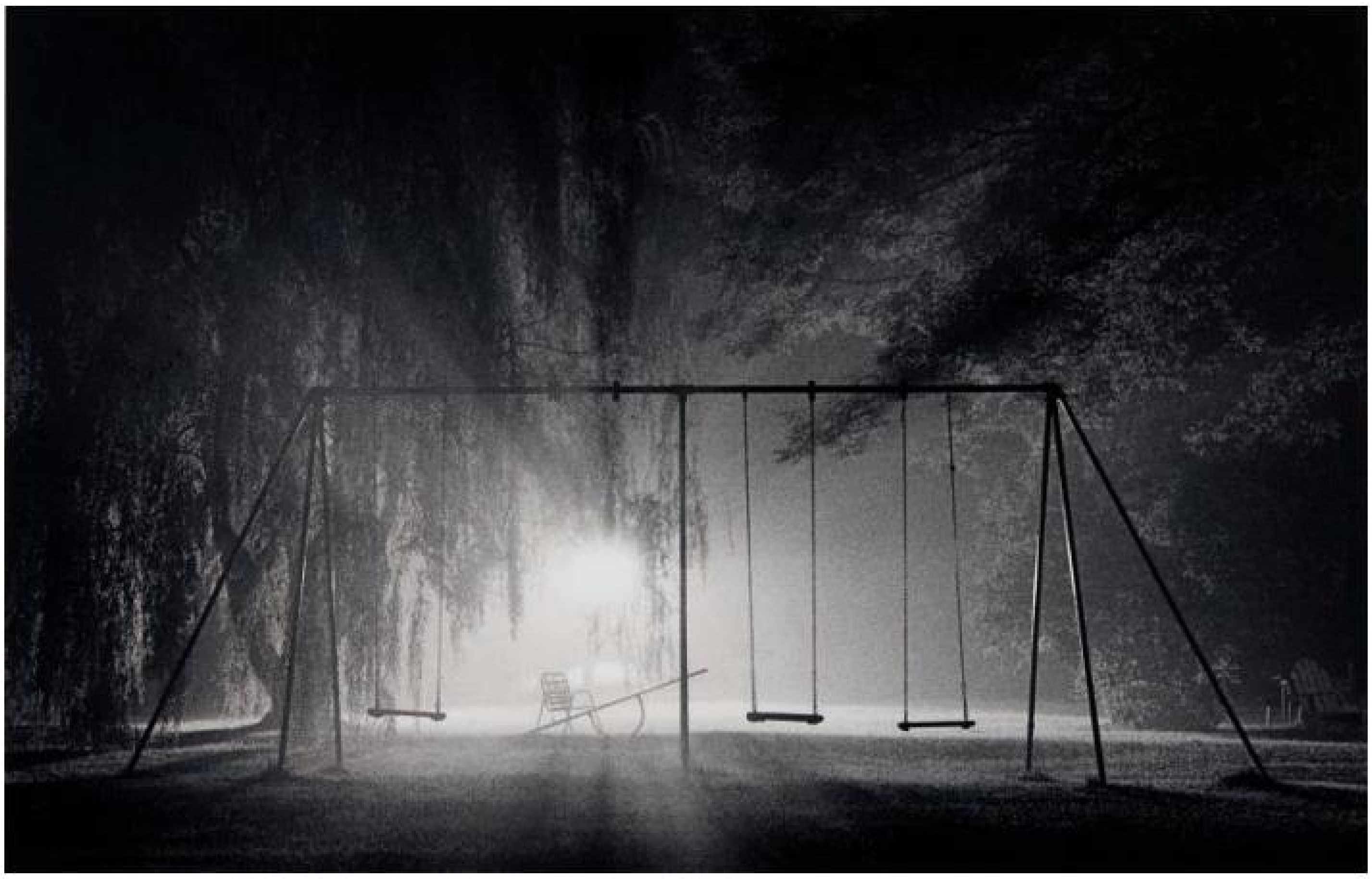
154. Robert Heinecken 1931-2006

Selected Images from *Are You Rea*, 1966-1968
Seven gelatin silver prints.
Varying dimensions from 7½ x 7½ in. (19.1 x 19.1 cm) to 11⅛ x 8 in. (28.3 x 20.3 cm) or the reverse
Each signed, dated and variously numbered in pencil on the verso. One additionally signed, dated twice and annotated in pencil on the mount.

Estimate
$25,000-35,000

Provenance
Acquired directly from the artist or Joyce Neimanas, 2006

Literature
The Museum of Modern Art, *Robert Heinecken: Object Matter*, pp. 50, 51, 53, 56, 59
Museum of Contemporary Art Chicago, *Robert Heinecken: Photographist*, pl. 19, 28, 36, 42



155. Michael Kenna b. 1953

Swings, Catskill Mountains, New York, 1977
Sepia and selenium toned gelatin silver print, printed 1987.
6 x 9¼ in. (15.2 x 23.5 cm)
Signed, dated and numbered 87/90 in pencil on the mount; signed, titled, dated, numbered 87/90 in pencil, copyright credit and edition stamps on the verso.

Estimate
$2,000-3,000

Provenance
Stephen Wirtz Gallery, San Francisco, 2005

Literature
Nazraeli Press, *Michael Kenna: A Twenty Year Retrospective*, pl. 64

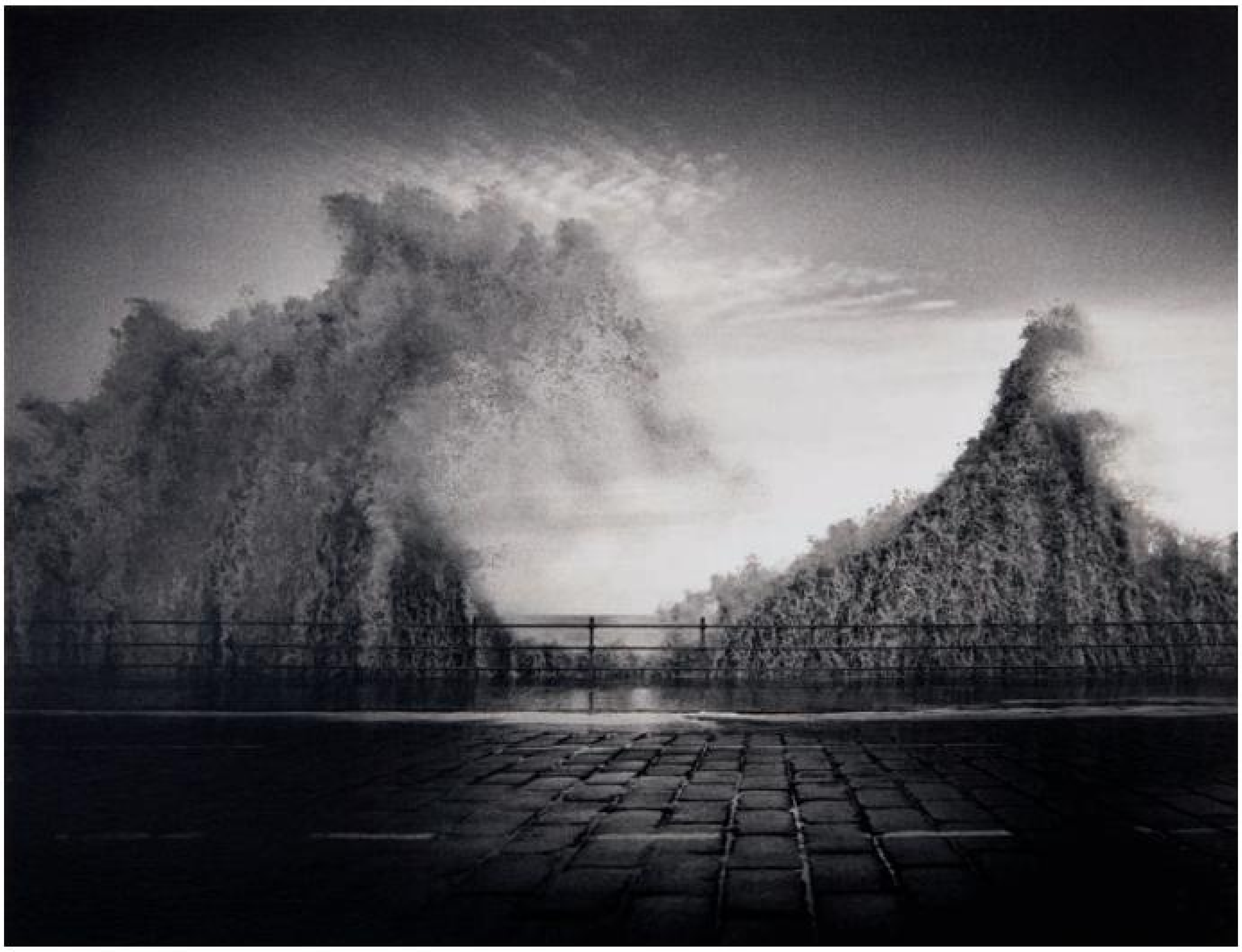
156. Michael Kenna b. 1953

Wave, Scarborough, Yorkshire, England, 1981
Sepia toned gelatin silver print, printed 1991.
7⅛ x 9⅜ in. (18.1 x 23.8 cm)
Signed, dated and numbered AP9 in pencil on the mount; signed, titled, dated, numbered AP9 in ink, copyright credit and edition stamps on the reverse of the mount.
One from an edition of 90 plus 9 artist's proofs.

Estimate
$2,000-3,000

Provenance
Stephen Wirtz Gallery, San Francisco, 2005

Literature
Nazraeli Press, *Michael Kenna: A Twenty Year Retrospective*, pl. 84

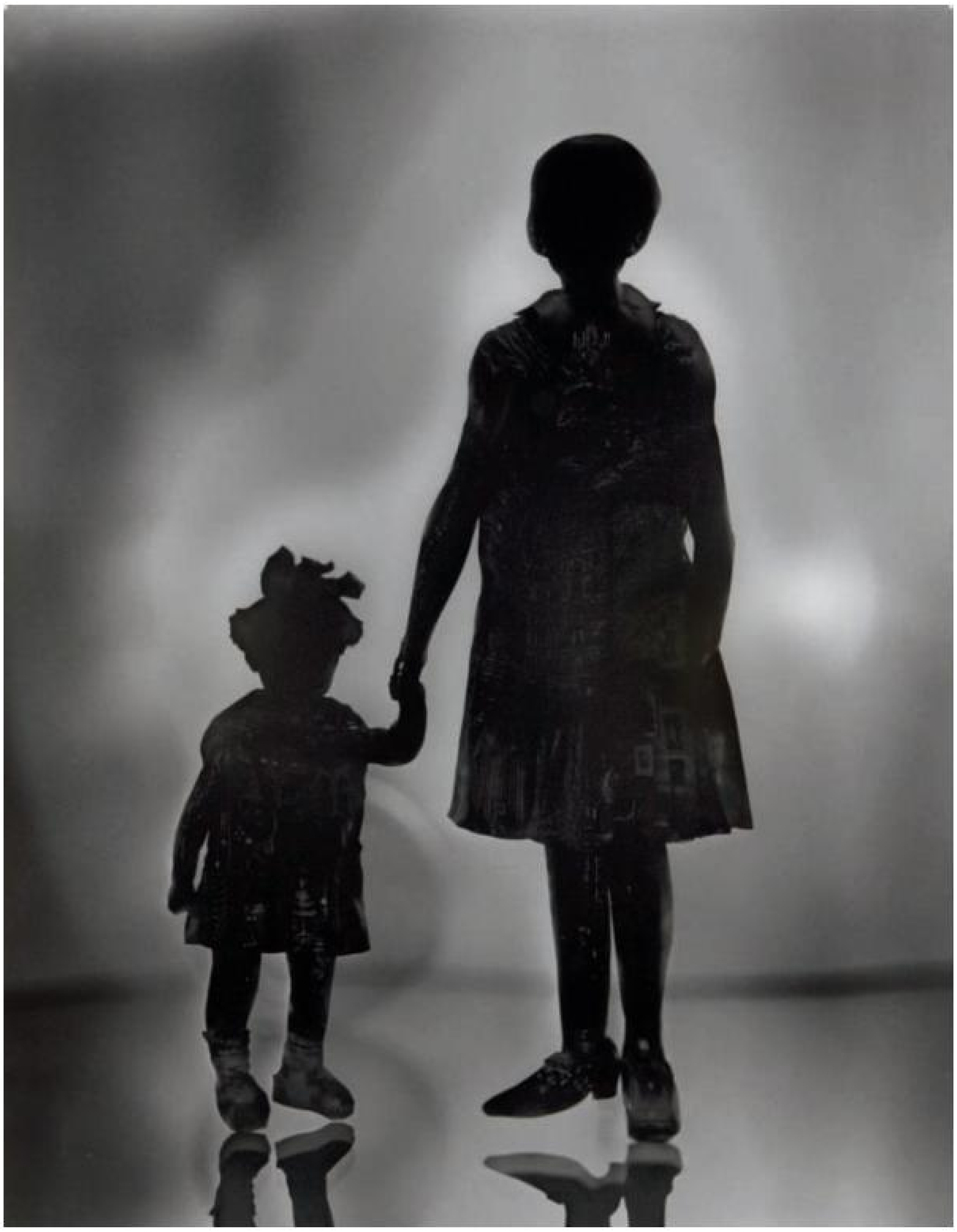


157. Yuki Onodera b. 1962

Transvest - Sophie and Eva, 2003
Gelatin silver print.
64¼ x 49¾ in. (163.2 x 126.4 cm)
Signed, titled, dated and numbered 2/5 in pencil on the verso.

Estimate
$8,000-12,000

Provenance
Acquired directly from the artist, 2003



158. Keith Carter b. 1948

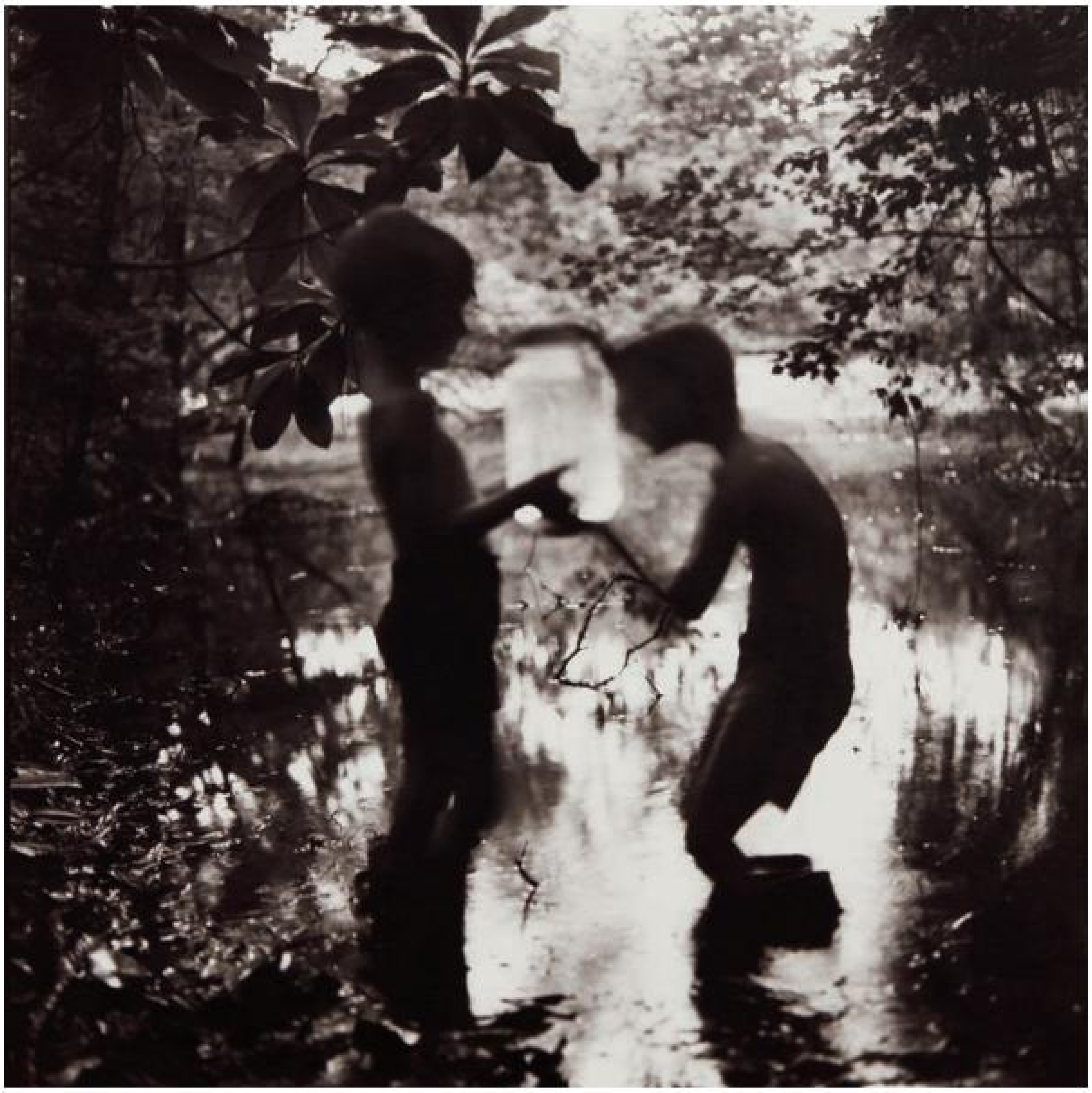
Fireflies, 1992
Gelatin silver print.
14⅝ x 14⅝ in. (37.1 x 37.1 cm)
Signed, titled, dated and numbered 22/50 in pencil on the verso.

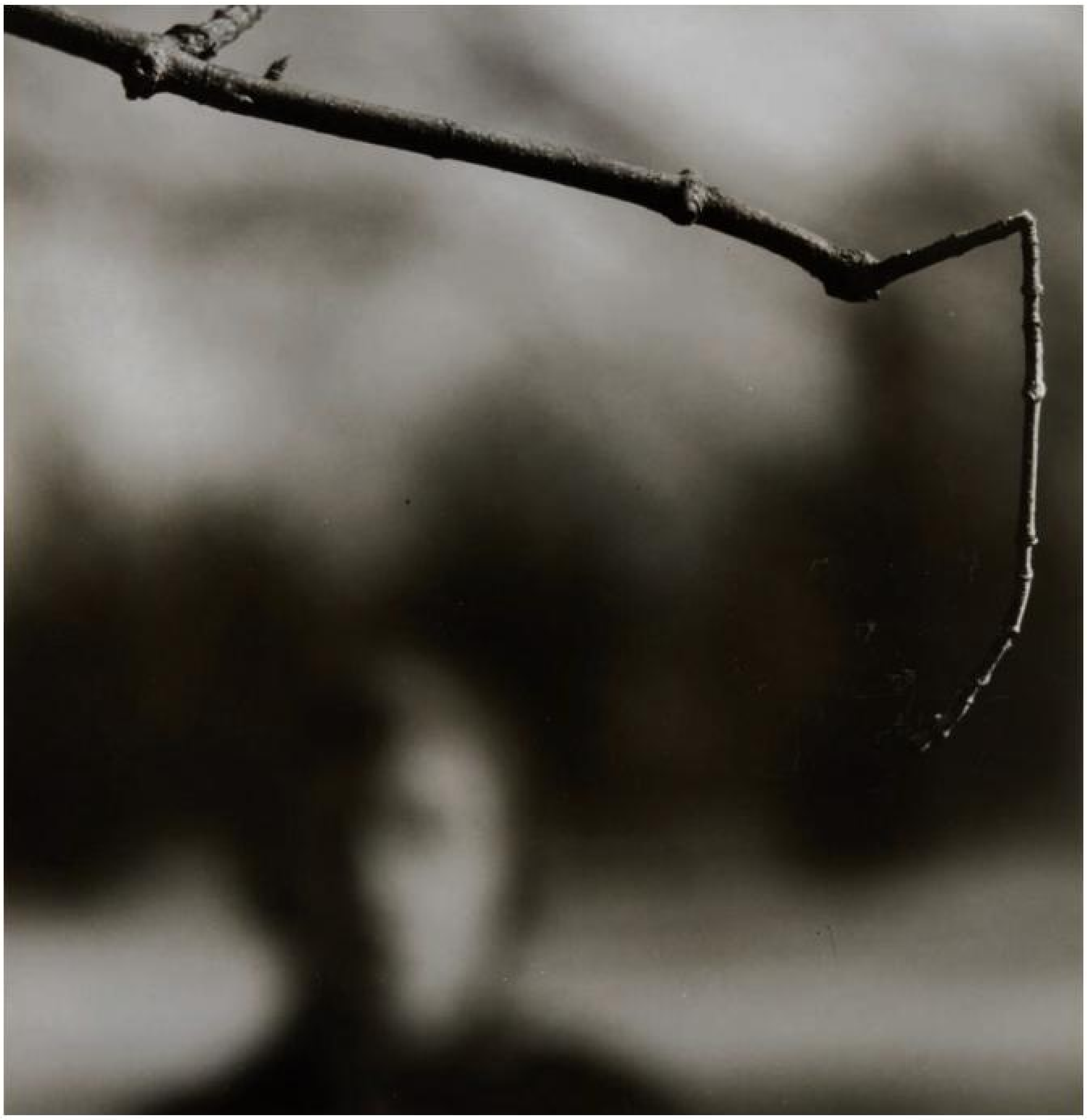
Estimate
$4,000-6,000

Provenance
Witkin Gallery, New York, 1994

Exhibited
Hope Photographs, The National Arts Club, New York, February-March 1997, and traveling to 9 other venues through 2005

Literature
George and Marks, eds., *Hope Photographs*, p. 95 (this print)
Carter, *Keith Carter: Photographs: Twenty-five Years*, pl. 20
University of Texas Press, *Fireflies: Photographs of Children*, cover, title page, pl. 53
Davis, *An American Century of Photography*, p. 503





159. Ralph Eugene Meatyard 1925-1972

Untitled (face and branch), 1962
Gelatin silver print.
7¼ x 7 in. (18.4 x 17.8 cm)
Signed by Madelyn O. Meatyard in ink on the reverse of the mount.

Estimate
$7,000-9,000

Provenance
Howard Greenberg Gallery, New York, 1998

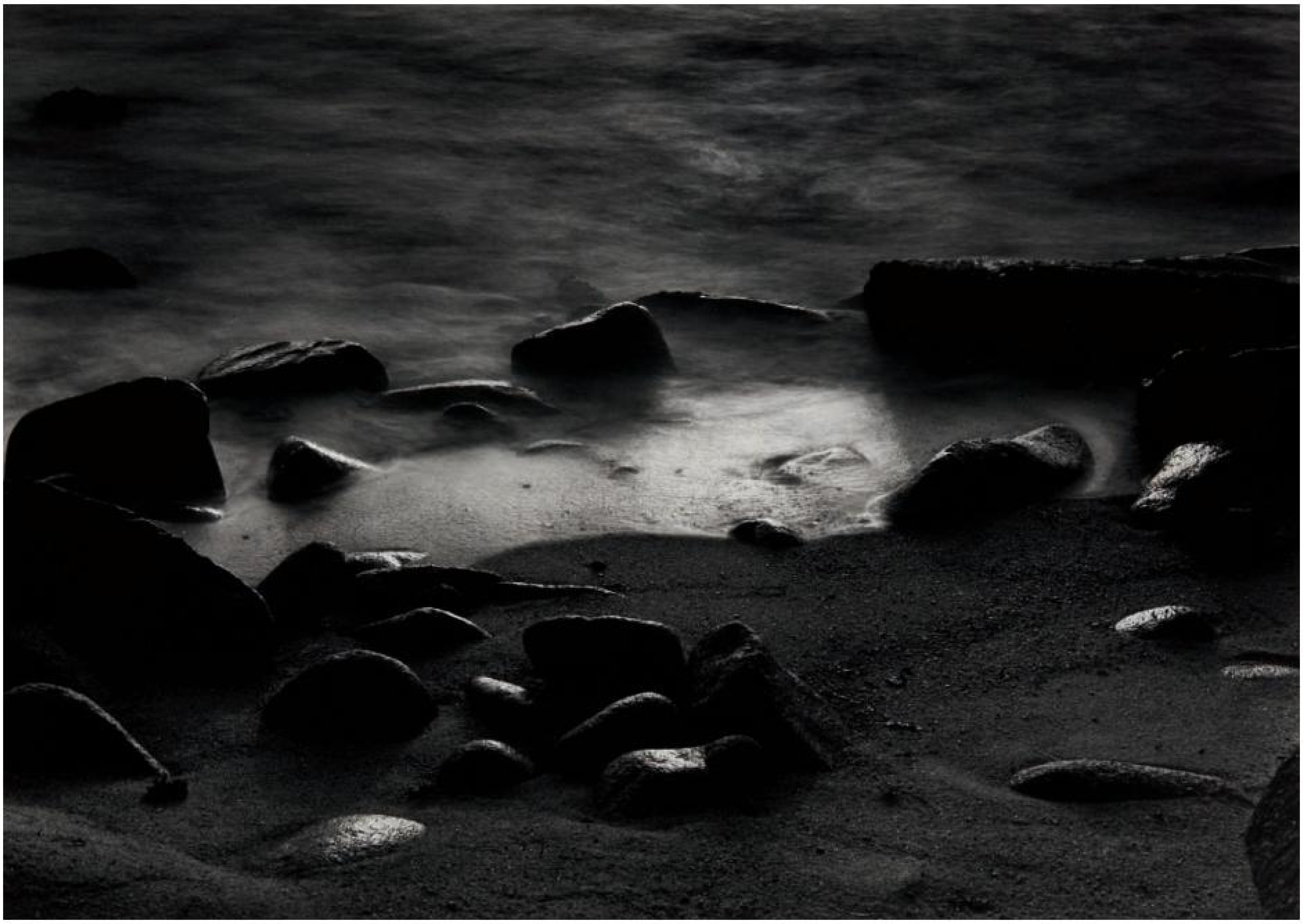
160. Wynn Bullock 1902-1975

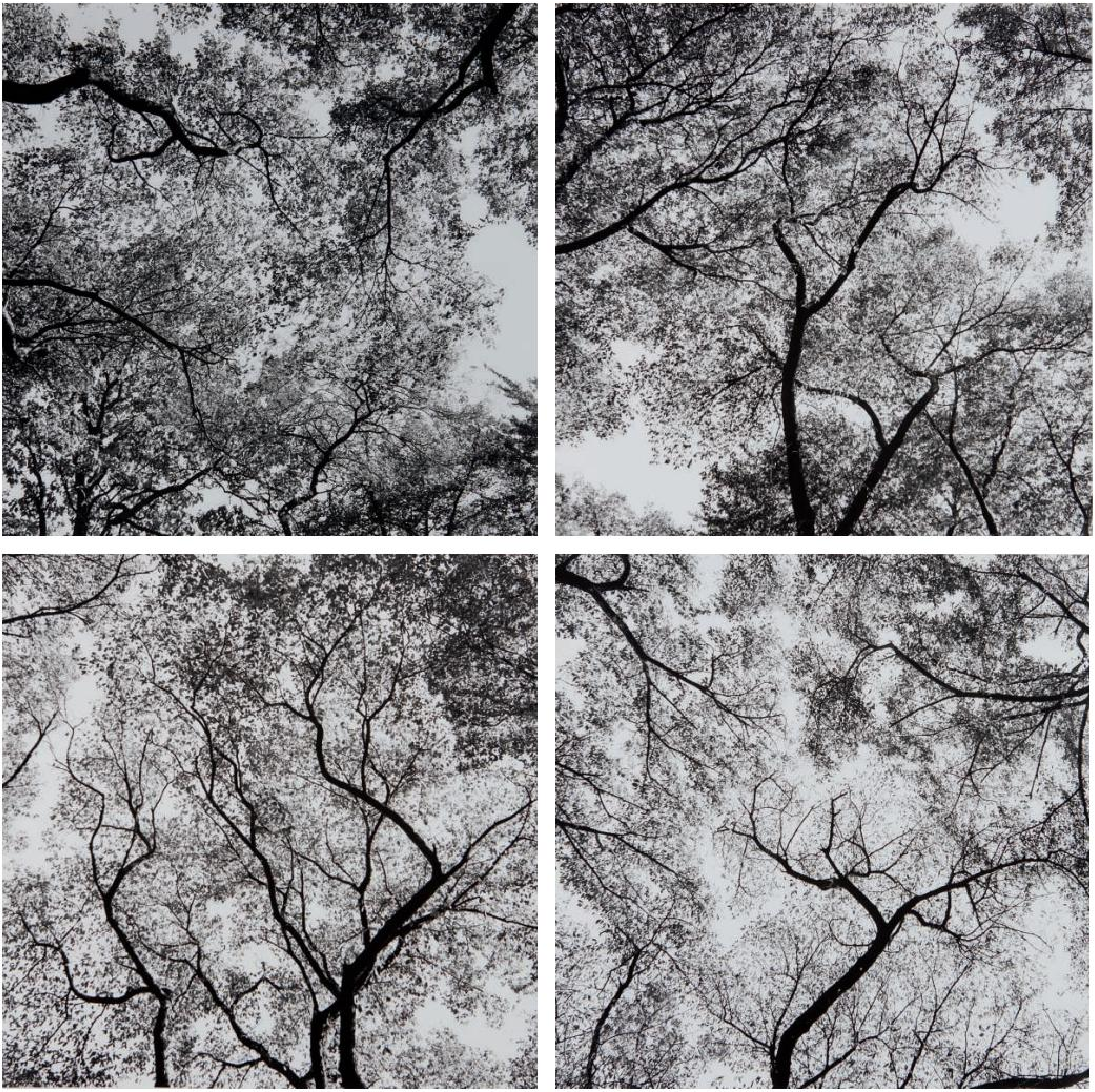
The Shore, 1966
Gelatin silver print.
6¾ x 9½ in. (17.1 x 24.1 cm)
Signed in pencil on the mount.

Estimate
$3,000-5,000

Provenance
Ehlers Caudill Gallery, Chicago, 1995

Literature
Abbott, *Wynn Bullock: Revelations*, pl. 66
Bullock-Wilson, *Wynn Bullock: Photograph: A Way of Life*, p. 107
Scrimshaw Press, *Wynn Bullock*, n.p.





161. Harry Callahan 1912-1999

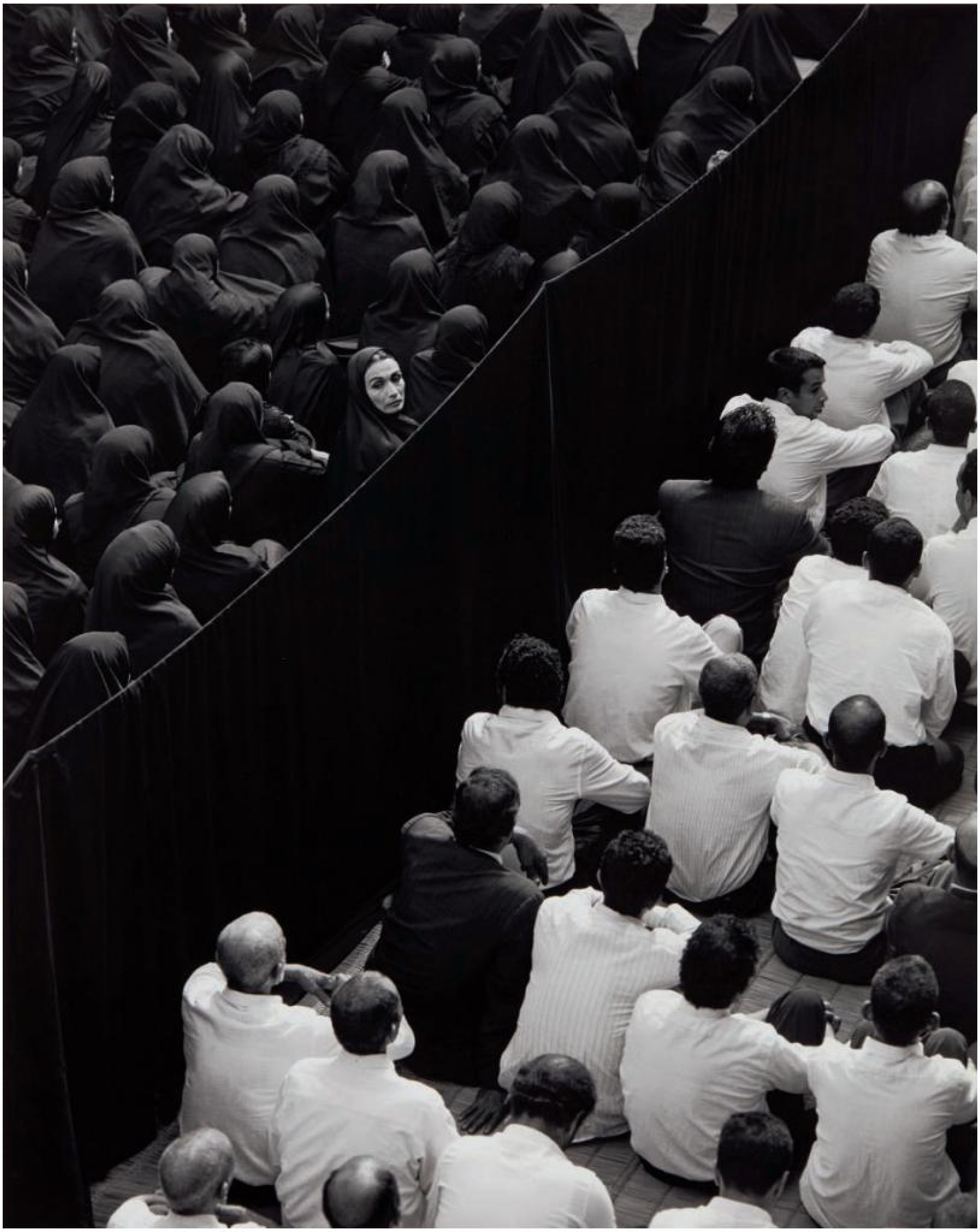
Ansley Park, Atlanta, 1991-1992
A suite of four gelatin silver prints.
Each 13 x 13 in. (33 x 33 cm)
Overall 46½ x 46½ in. (118.1 x 118.1 cm)
Each signed in pencil in the margin; each numbered 4/8 and sequentially numbered 1-4 in pencil on the verso.

Estimate
$15,000-25,000

Provenance
Jackson Fine Art, Atlanta, 1995

Exhibited
Hope Photographs, The National Arts Club, New York, February-March 1997, and traveling to 9 other venues through 2005

Literature
George and Marks, eds., *Hope Photographs*, p. 81 (these prints)
Center for Creative Photography, *Harry Callahan: The Photographer at Work*, pls. 15, 16
Haus der Photographie/Deichtorhallen Hamburg, *Harry Callahan: Retrospective*, pp. 235, 249
National Gallery of Art, *Harry Callahan*, pp. 176-177



162. **Shirin Neshat** b. 1957

Fervor, 2000
Gelatin silver print.
22⅜ x 17⅞ in. (56.8 x 45.4 cm)
Signed, titled, dated and numbered 2/10 in pencil on the verso.

Estimate
$20,000-30,000

Provenance
Barbara Gladstone Gallery, New York, 2001

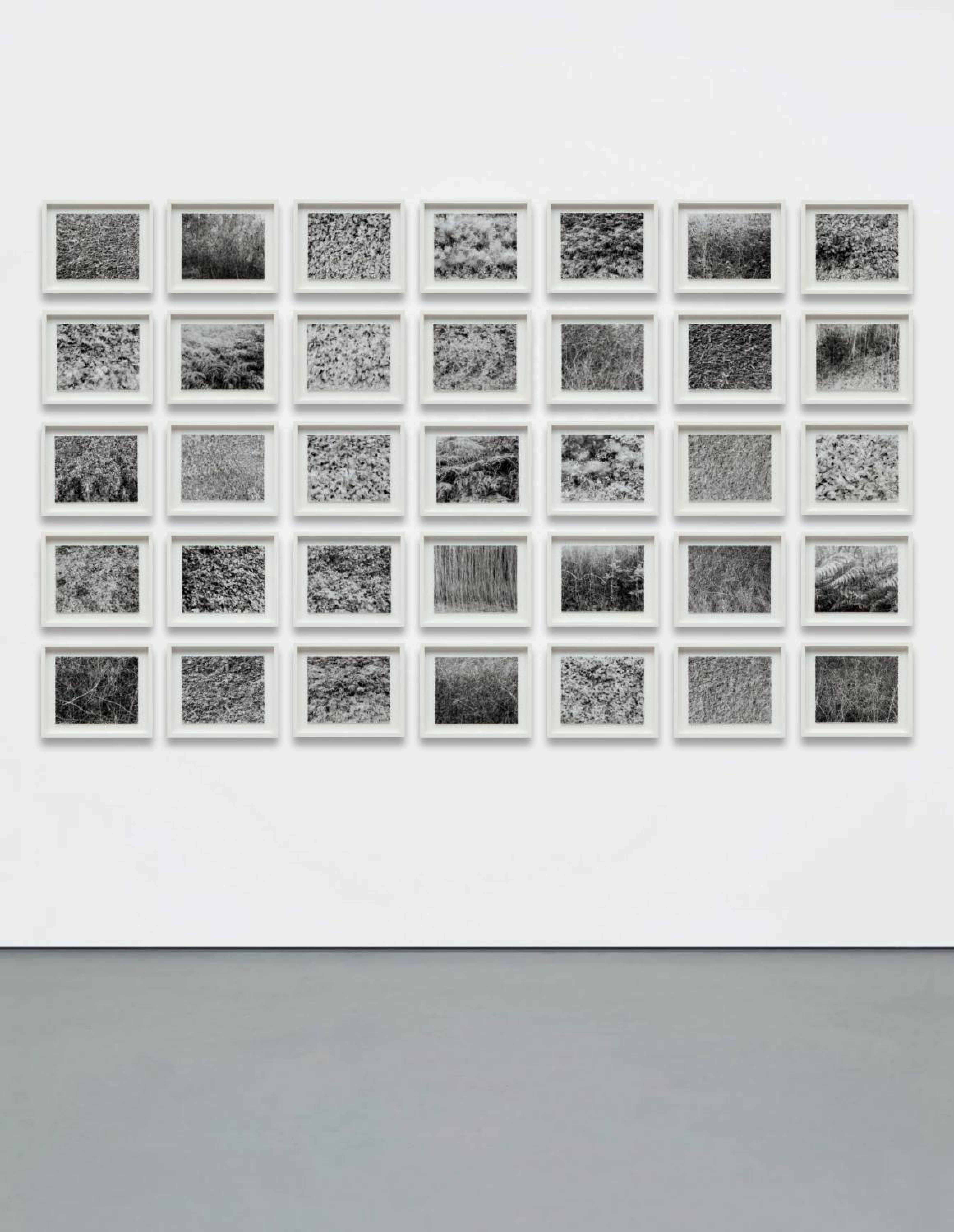
Literature
Hirshhorn Museum and Sculpture Garden, *Shirin Neshat*, frontispiece

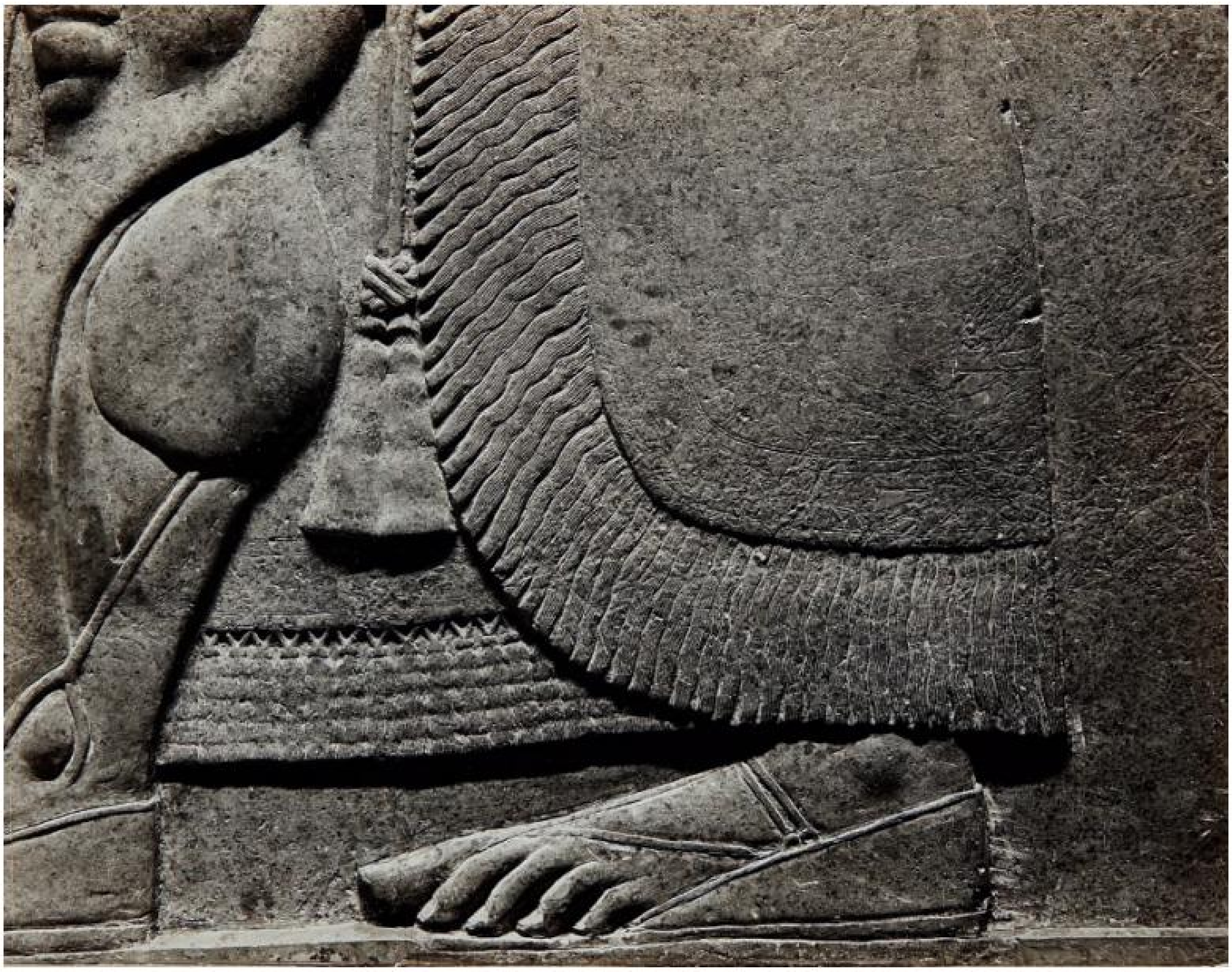
163. **Idris Khan** b. 1978

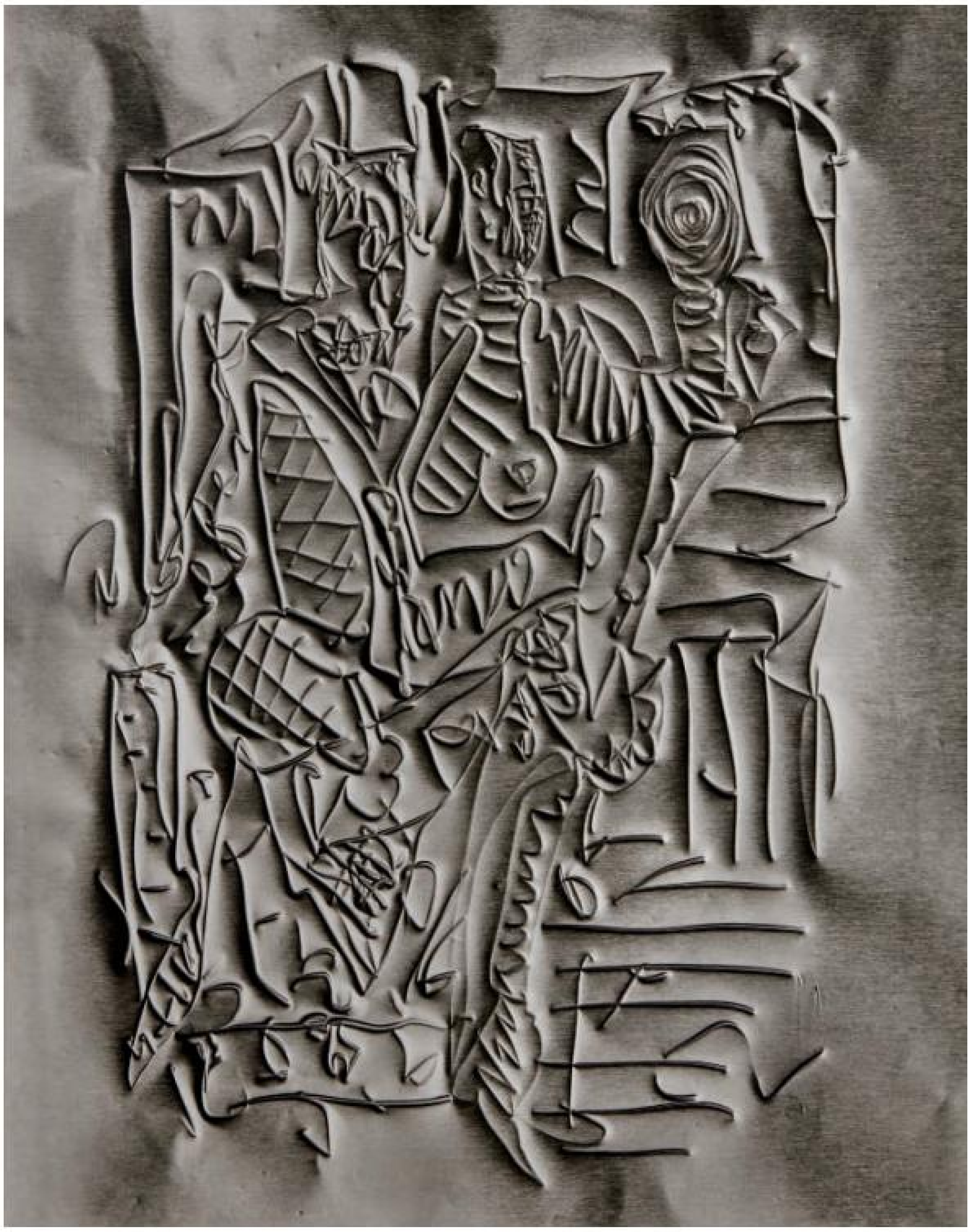
As Salaamu 'alaikum wa rahmatulaah...Peace and blessings of God be upon you, 2007
Thirty-five archival pigment prints.
Each 8 x 10 in. (20.3 x 25.4 cm)
Signed and dated in ink on a gallery label affixed to the reverse of the frame of print number 35. Printed credit, title, number 1/6 and sequential numbers 1-35 on gallery labels affixed to the reverse of each frame.

Estimate
$30,000-40,000

Provenance
Yvon Lambert Gallery, New York, 2008







164. Charles Sheeler 1883-1965

Untitled (Neo-Assyrian relief panel from the collection of The Met, detail), 1942
Gelatin silver print, mounted.
7½ x 9½ in. (19.1 x 24.1 cm)

Estimate
$6,000-8,000

Provenance
Christie's, New York, 18 October 1990, lot 367
Sotheby's, New York, 3 October 2001, lot 136

Literature
Porada, *The Great King, King of Assyria: Assyrian Reliefs in the Metropolitan Museum of Art Photographed by Charles Sheeler*, pl. XX

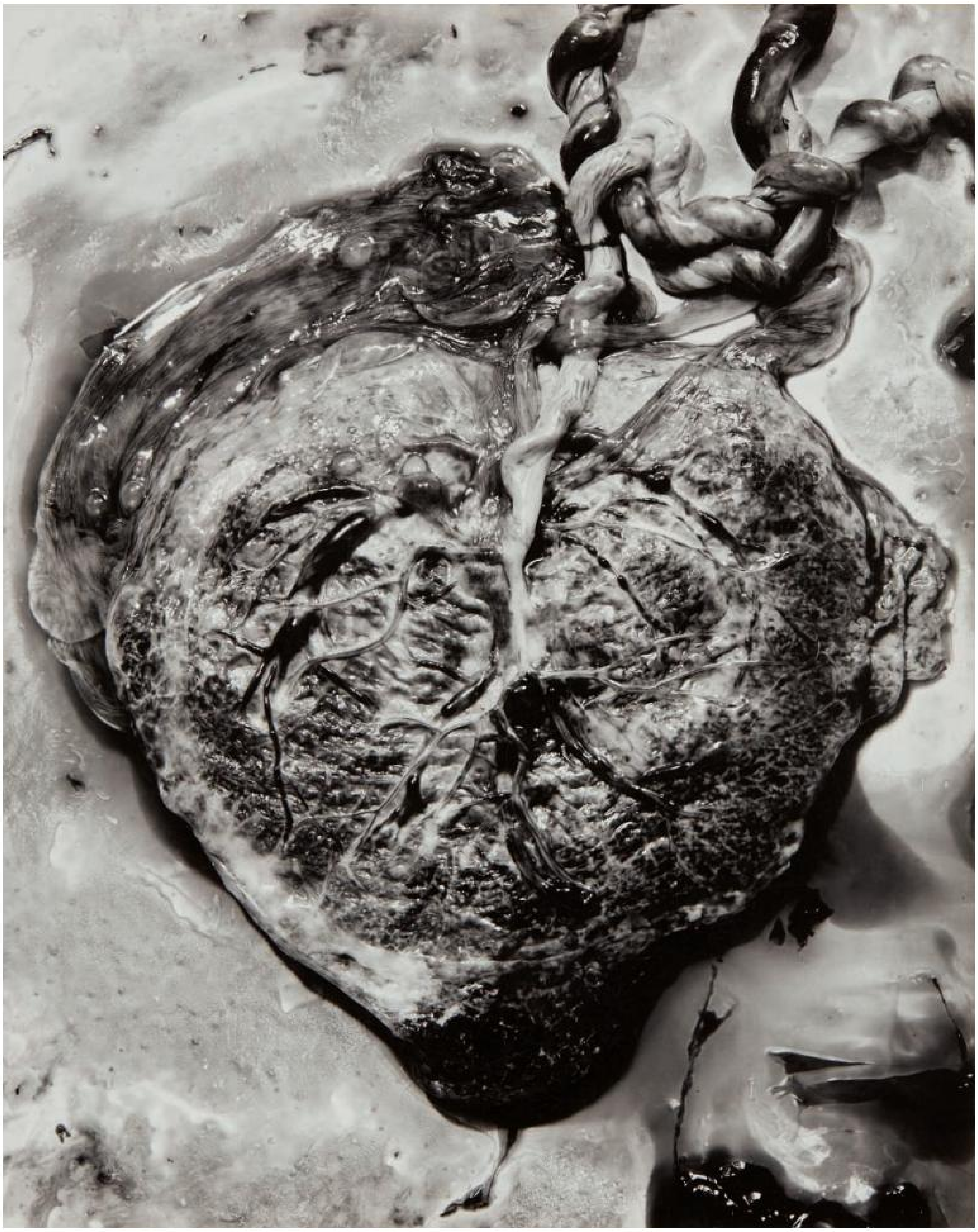
165. Frederick Sommer 1905-1999

Untitled (Drawing on metal foil), 1970
Gelatin silver print.
9½ x 7½ in. (24.1 x 19.1 cm)
Signed and dated in pencil on the reverse of the mount.

Estimate
$6,000-8,000

Provenance
Artichoke Editions, Mountain View, 2004

Literature
Center for Creative Photography, *Sommer: Words/Images*, pl. 11



166. **Frederick Sommer** 1905-1999

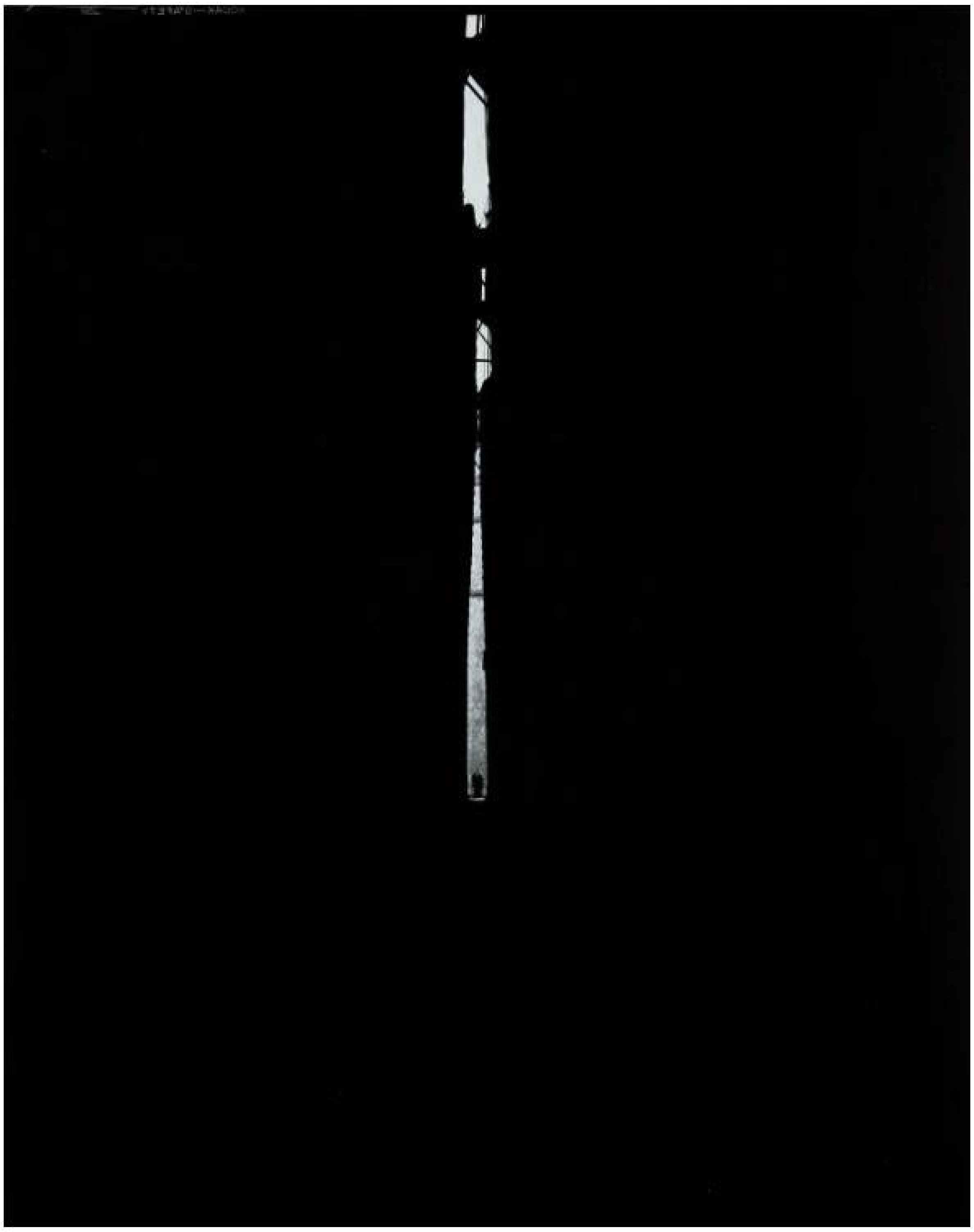
Placenta, 1940
Gelatin silver print, mounted.
9½ x 7⅝ in. (24.1 x 19.4 cm)

Estimate
$30,000-50,000

Provenance
Gift of the artist to Dr. Ernest Born, circa 1940
Estate of Dr. Ernest Born
Collection of Jon and Jamie Gipe
Sotheby's, New York, 11 October 2005, lot 139

Literature
Davis, *The Art of Frederick Sommer: Photography, Drawings, Collage*, p. 38
Denver Art Museum, *Frederick Sommer: The Mistress of This World Has No Name*, p. 43
Nazraeli Press, *Frederick Sommer: Son of the Box*, n.p.

This photograph comes originally from the collection of Dr. Ernest Born, Frederick Sommer's physician, an amateur photographer, and the supplier of this and other unusual subject matter for Sommer's camera. In 1940, Dr. Born gave Sommer a "perfectly formed placenta from the easiest birthing he had ever attended" (*The Art of Frederick Sommer*, pl. 222). The resulting image, tonally precise and filled with detail, takes its place within a series of rigorous still life studies Sommer executed in the late 1930s and early 1940s. The photograph offered here is believed to be the earliest extant print of the image. The J. Paul Getty Museum owns another print.



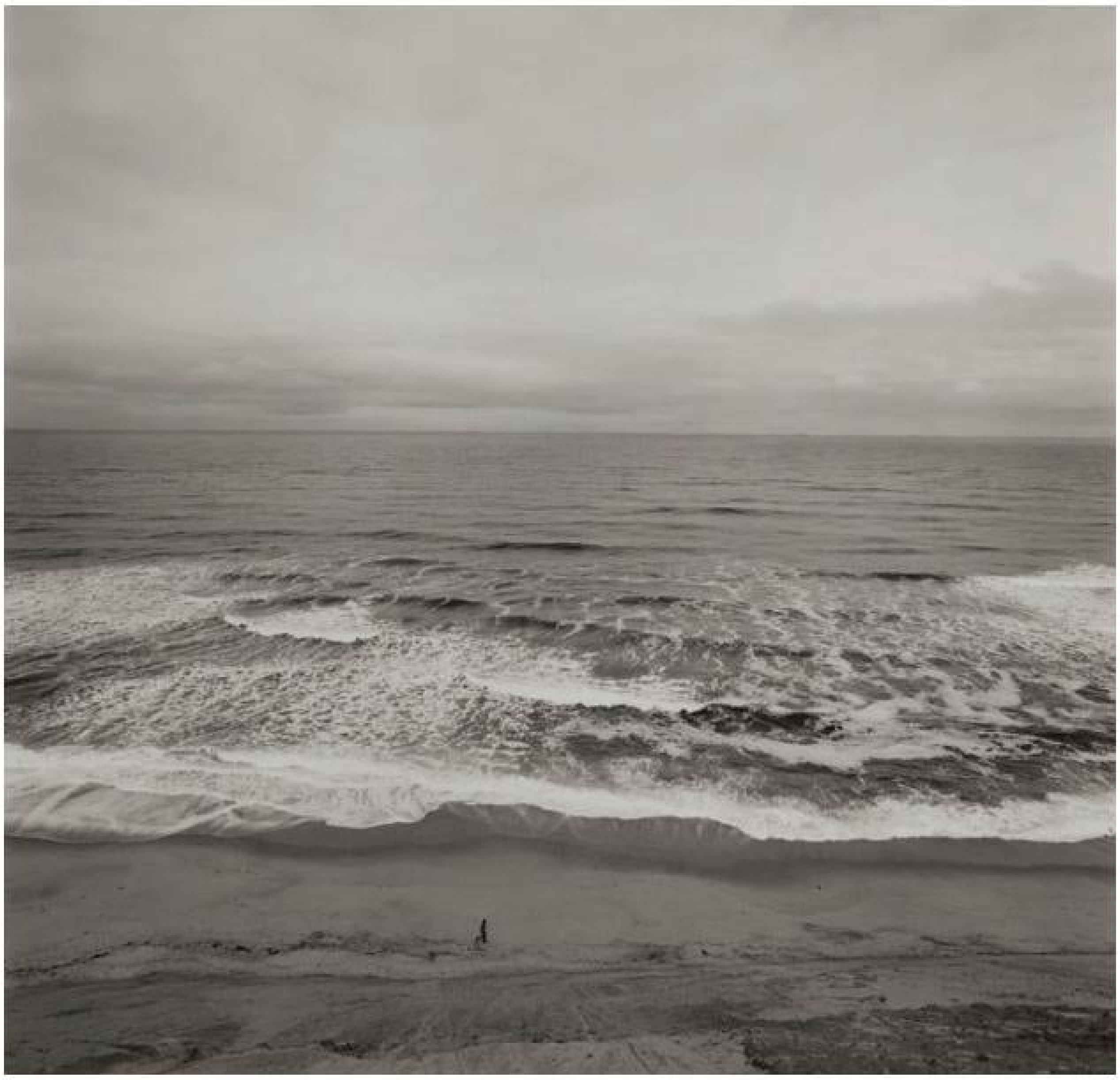
167. Harry Callahan 1912-1999

Bob Fine, 1952
Gelatin silver print, printed later.
Approximately 9⅝ x 7¾ in. (24.4 x 19.7 cm)
Signed in pencil in the margin.

Estimate
$8,000-12,000

Provenance
Fraenkel Gallery, San Francisco, 1995

Literature
Greenough, *Harry Callahan*, p. 11
Haus der Photographie/Deichtorhallen Hamburg, *Harry Callahan: Retrospective*, p. 100
Salvesen, *Harry Callahan: The Photographer at Work*, pl. 43
Davis, *An American Century of Photography*, p. 336



168. Harry Callahan 1912-1999

Cape Cod, 1972
Gelatin silver print.
9 x 9⅜ in. (22.9 x 23.8 cm)
Signed in pencil in the margin.

Estimate
$5,000-7,000

Provenance
Christie's, Los Angeles, 10 December 1998, lot 108

Literature
Szarkowski, *Callahan*, p. 183

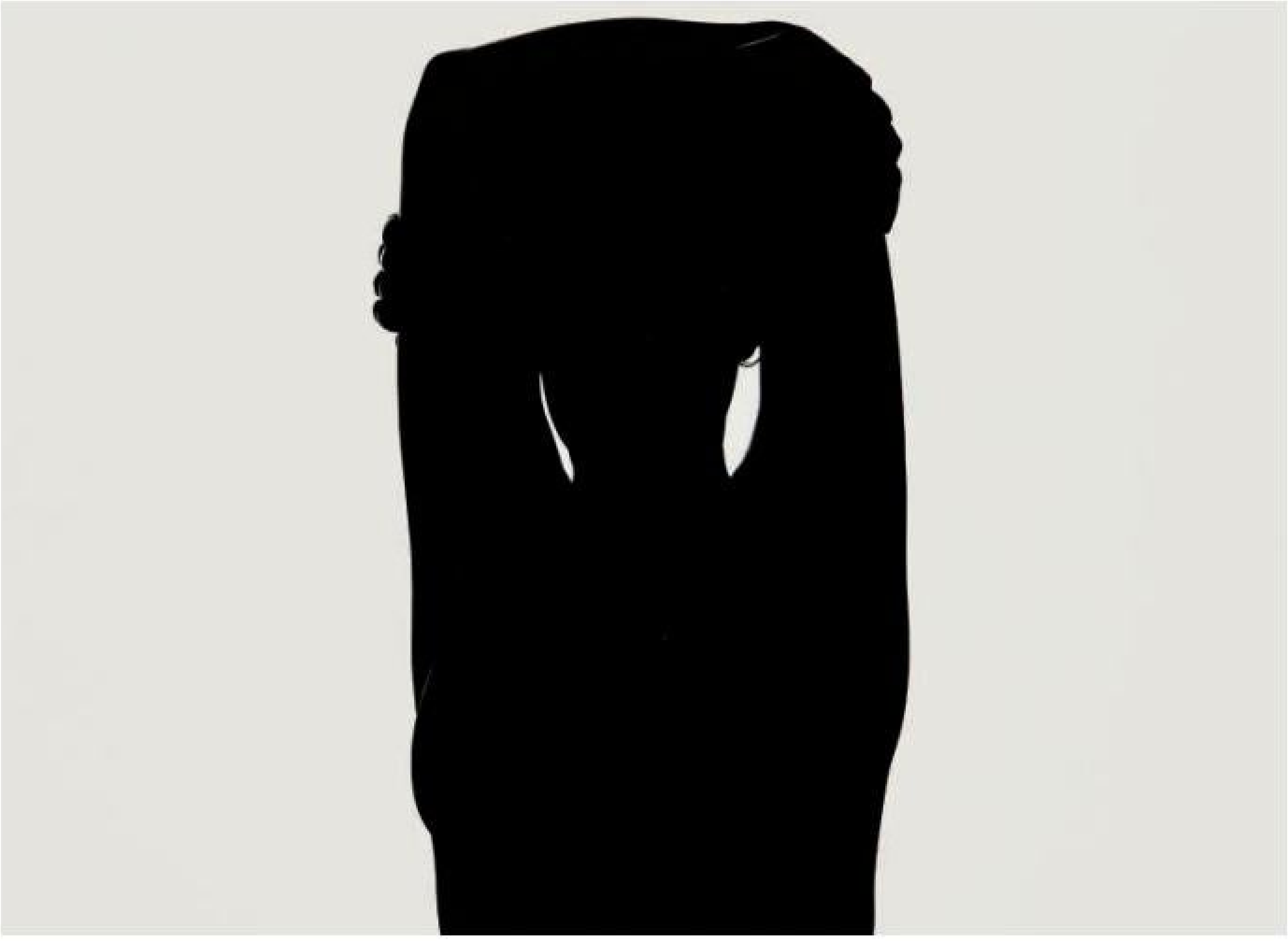
169. Harry Callahan 1912-1999

Eleanor, Chicago, 1948
Gelatin silver print, printed later.
Approximately 9 x 12 in. (22.9 x 30.5 cm)
Signed in pencil in the margin.

Estimate
$7,000-9,000

Provenance
Fraenkel Gallery, San Francisco, 1996

Literature
El Mochuelo Gallery, *Photographs: Harry Callahan*, pl. 23
Haus der Photographie/Deichtorhallen Hamburg, *Harry Callahan: Retrospective*, p. 75
High Museum of Art, *Harry Callahan: Eleanor*, pl. 11
Szarkowski, *Callahan*, p. 55



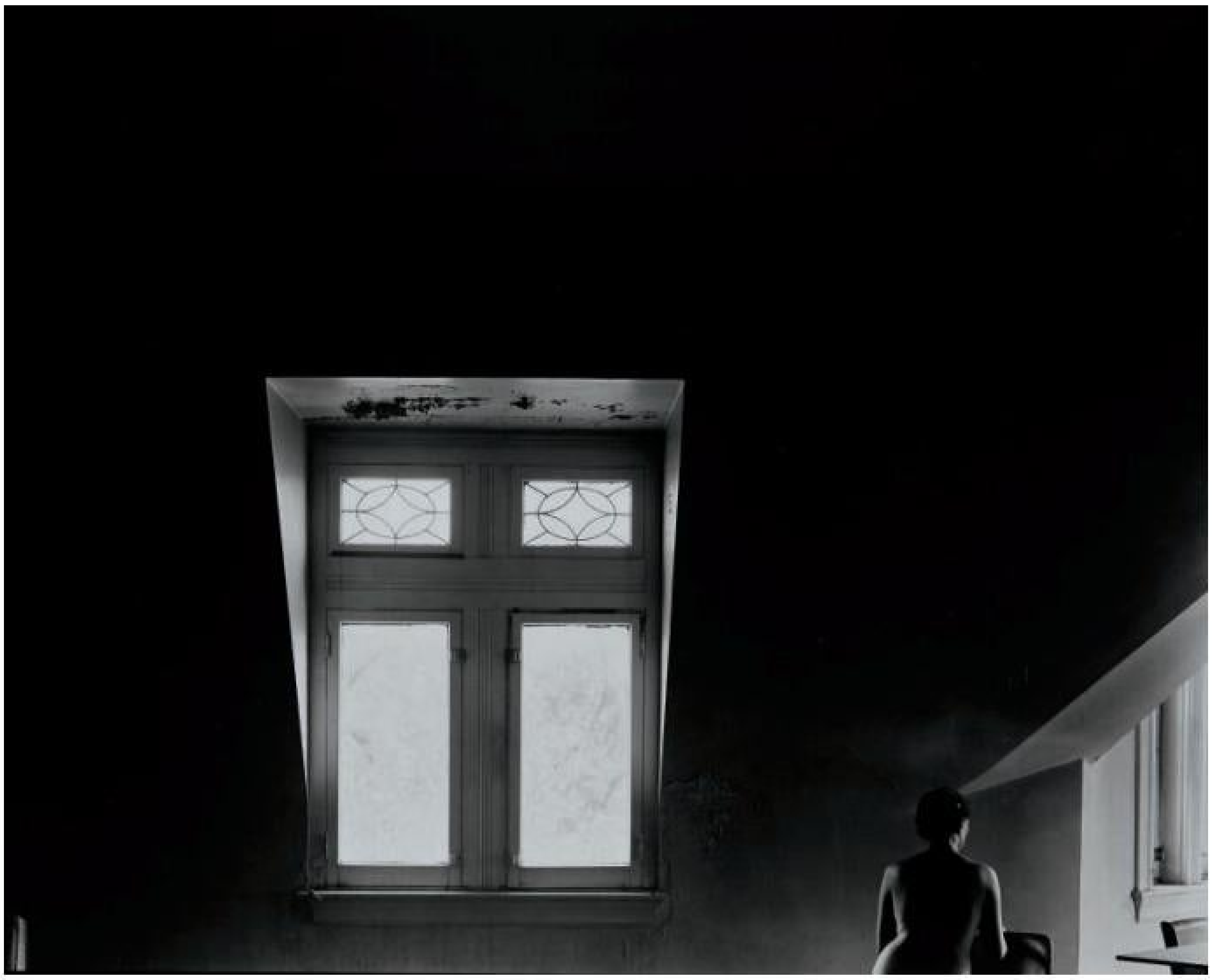
170. Harry Callahan 1912-1999

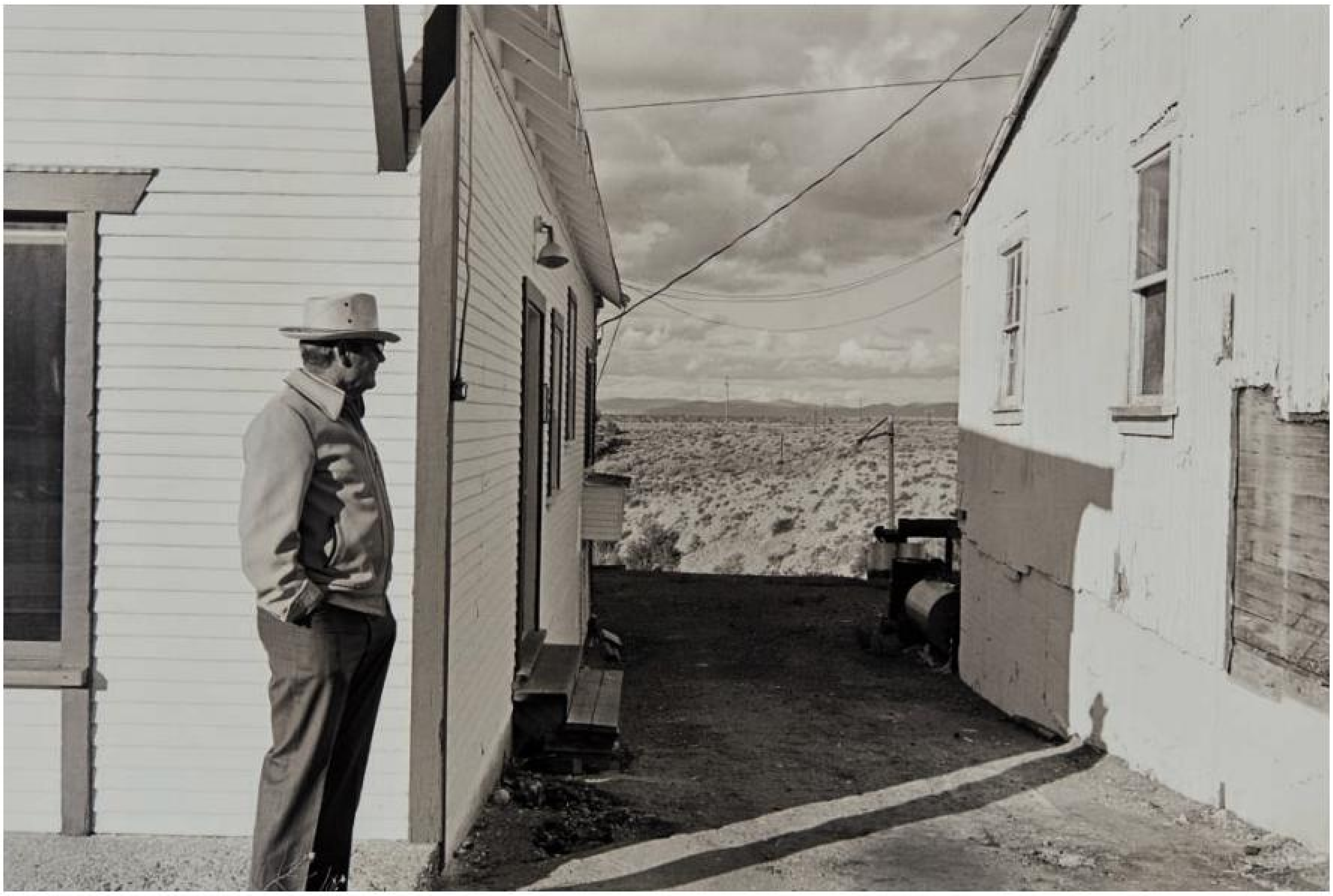
Eleanor, Chicago, 1948
Gelatin silver print, printed later.
7⅝ x 9⅜ in. (19.4 x 23.8 cm)
Signed in pencil in the margin.

Estimate
$5,000-7,000

Provenance
Pace/MacGill Gallery, New York, 1995

Literature
High Museum of Art, *Harry Callahan: Eleanor*, pl. 19
Rizzoli, *Visions and Images: American Photographers on Photography*, p. 13
Szarkowski, *Callahan*, p. 97
Haus der Photographie/Deichtorhallen Hamburg, *Harry Callahan: Retrospective*, p. 77





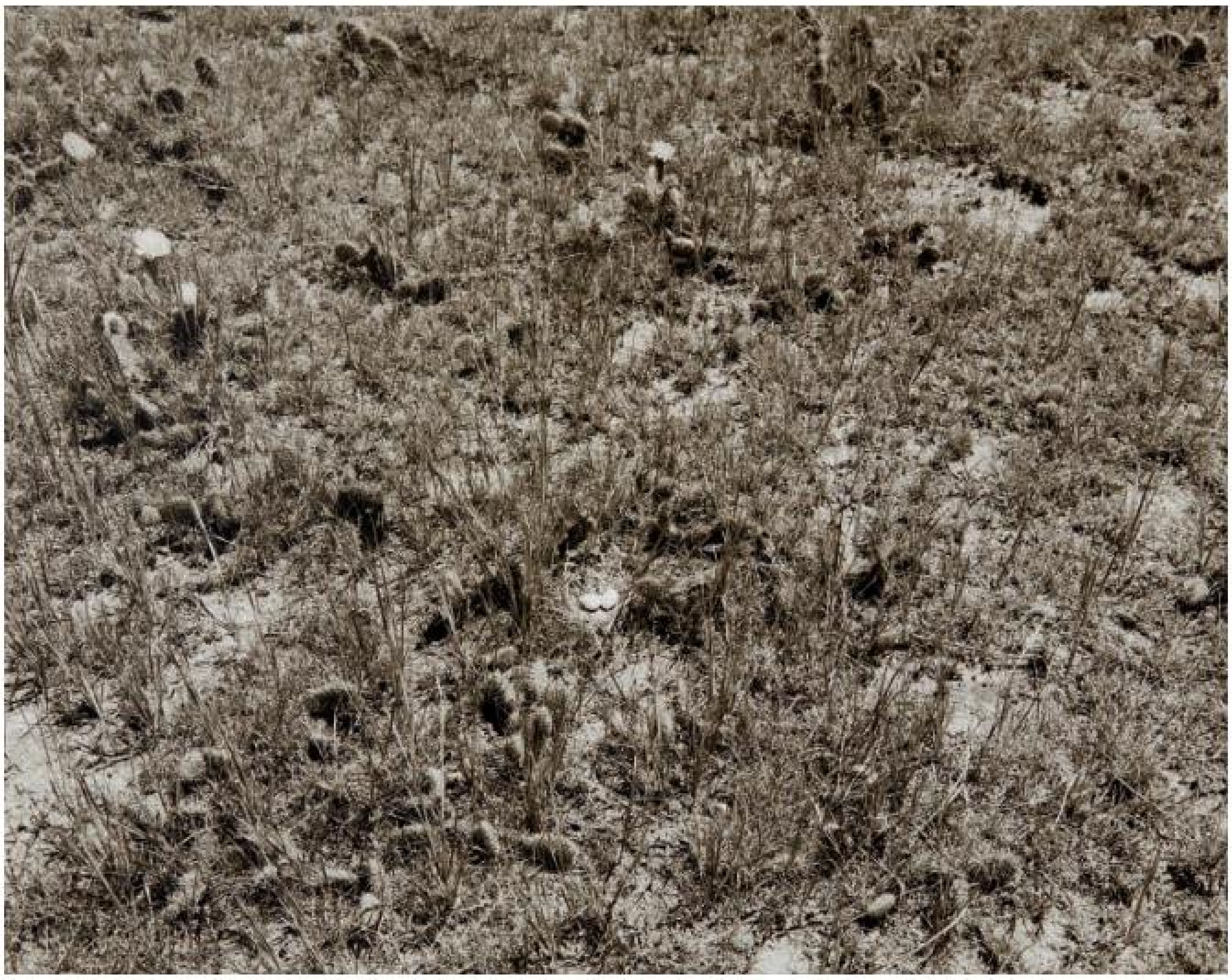
171. Henry Wessel, Jr. b. 1942

Nevada, 1975
Gelatin silver print, printed later.
15 x 22⅜ in. (38.1 x 56.8 cm)
Signed, titled, dated and numbered 2/12 in pencil on the verso.

Estimate
$6,000-8,000

Provenance
Gallery Luisotti, Santa Monica, 2001

Literature
Zander, *Henry Wessel*, p. 116



172. Robert Adams b. 1937

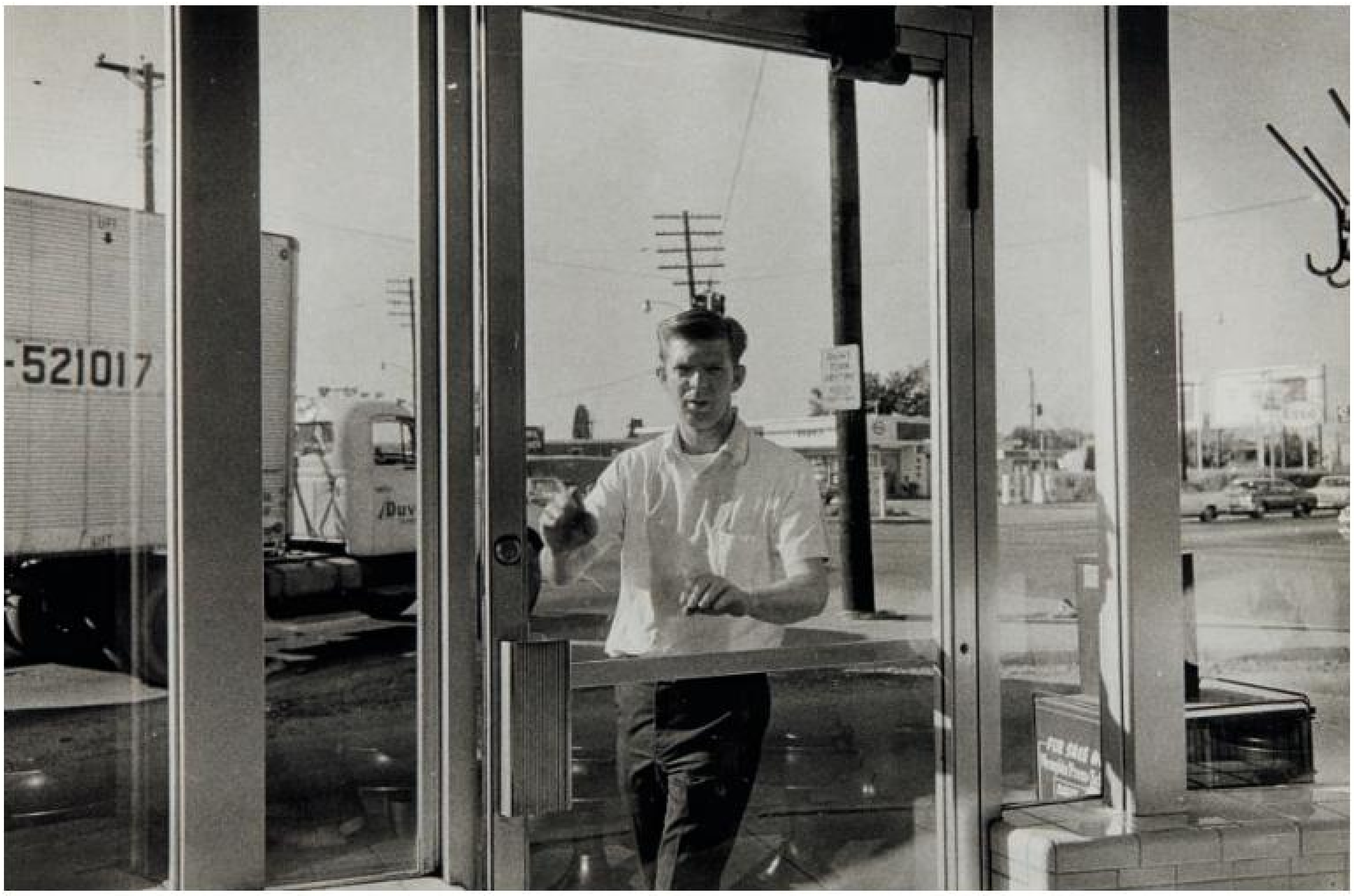
Dove Eggs, Pawnee Grassland, Colorado, 1984
Gelatin silver print.
8¼ x 10¼ in. (21 x 26 cm)
Signed, titled, dated in pencil and copyright credit stamp on the verso.

Estimate
$6,000-8,000

Provenance
Fraenkel Gallery, San Francisco, 1995

Exhibited
Hope Photographs, The National Arts Club, New York, February-March 1997, and traveling to 9 other venues through 2005

Literature
George and Marks, eds., *Hope Photographs*, pp. 6-7 (this print)
Adams, *Perfect Times, Perfect Places*, p. 35



173. **William Eggleston** b. 1939

Untitled (Young man entering diner), 1968
Gelatin silver print.
6¼ x 9⅜ in. (15.9 x 23.8 cm)
Signed in ink in the margin; signed in ink on the reverse of the flush-mount.

Estimate
$10,000-15,000

Provenance
From the artist to a Private Collection
Christie's, New York, 4 October 2001, lot 240

Literature
Steidl, *William Eggleston: Before Color*, p. 69

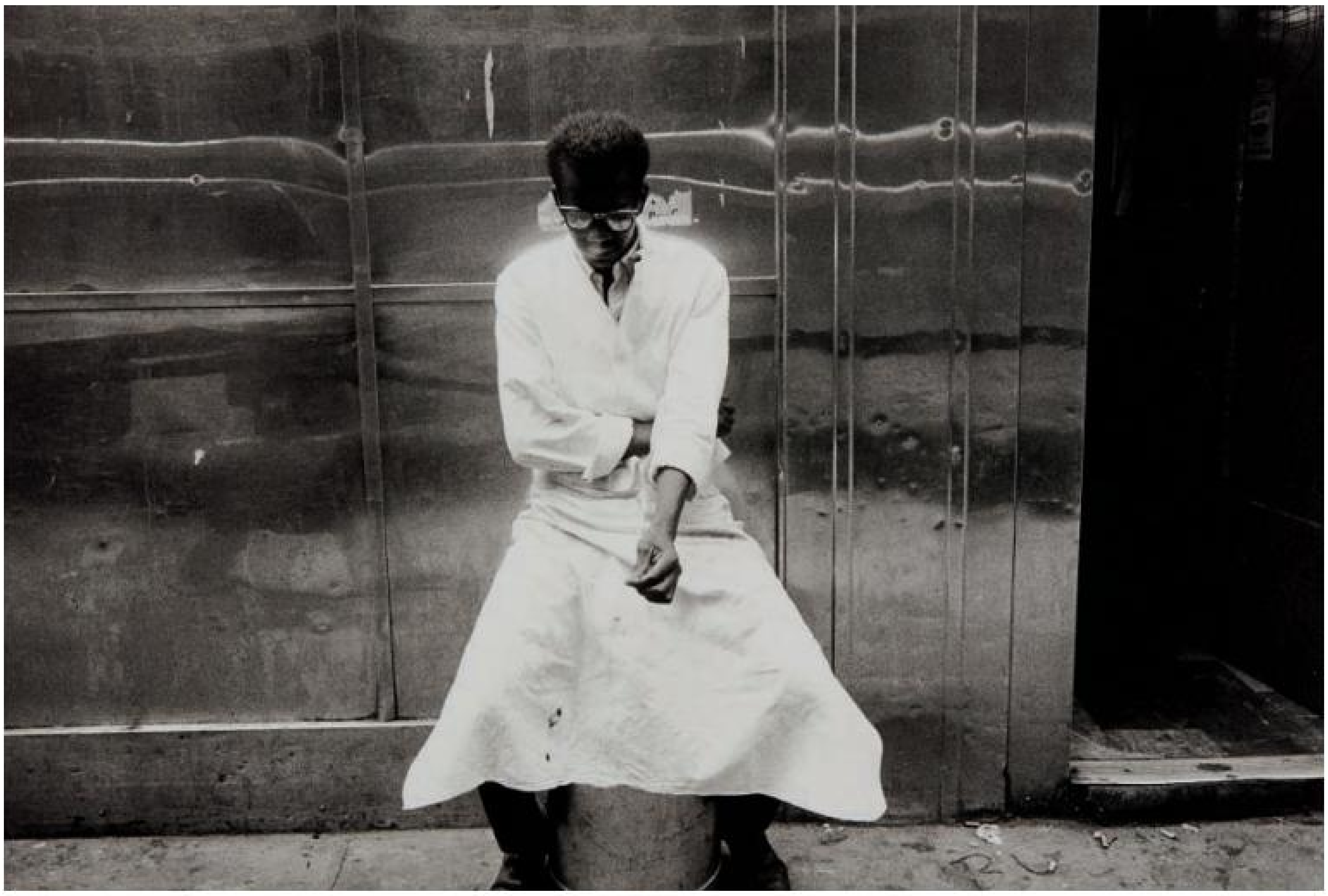
174. **Bruce Davidson** b. 1933

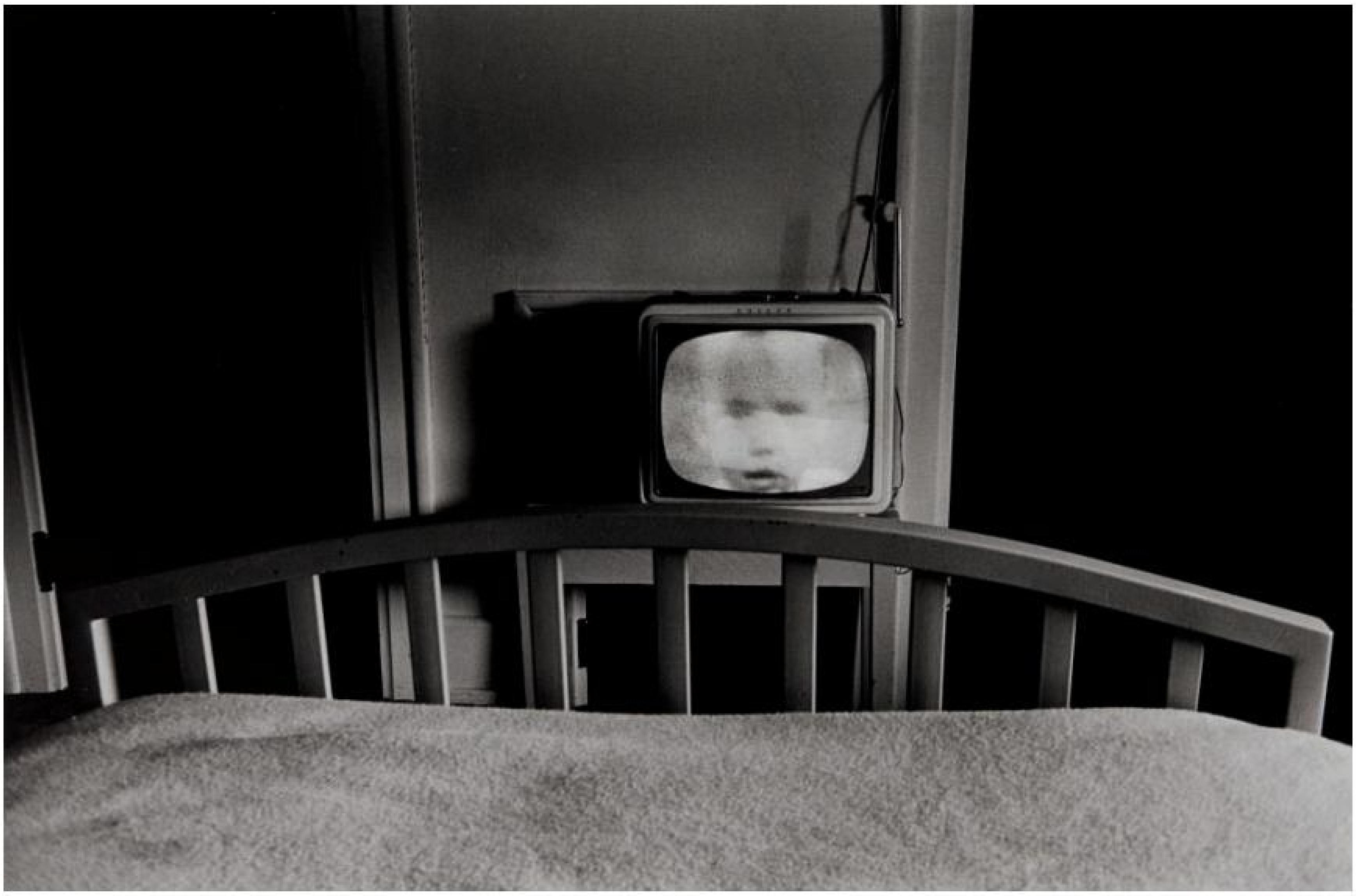
Man Outside Luncheonette, New York, 1962
Gelatin silver print, printed later.
6¼ x 9¼ in. (15.9 x 23.5 cm)
Signed in pencil on the verso.

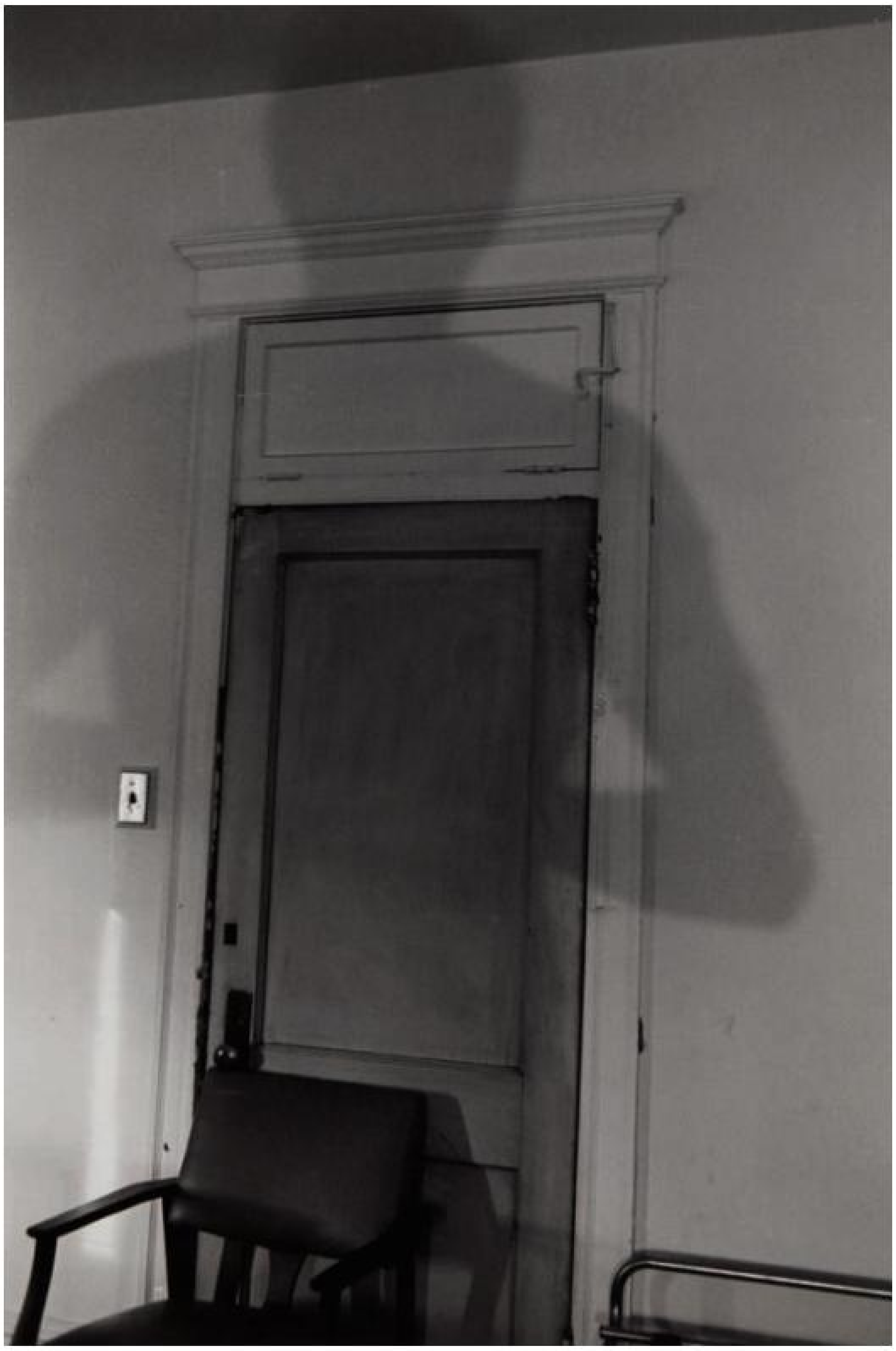
Estimate
$4,000-6,000

Provenance
Acquired directly from the artist, 1995

Literature
St. Ann's Press, *Times of Change: Bruce Davidson, Civil Rights Photographs 1961-65*, p. 10
Thames and Hudson, *Bruce Davidson: Photofile*, pl. 23







175. Lee Friedlander b. 1934

Galax, Virginia, 1962
Gelatin silver print, printed later.
8½ x 13 in. (21.6 x 33 cm)
Signed, titled, dated in pencil and copyright credit reproduction limitation stamp on the verso.

Estimate
$6,000-8,000

Provenance
Collection of Joshua P. Smith, Washington, D.C.
Phillips, de Pury & Luxembourg, New York, *The Joshua P. Smith Collection of Photographs*, 16 October 2003, lot 185

Literature
Galassi, *Friedlander*, pl. 75
Abrams, *Lee Friedlander: Like a One-Eyed Cat: Photographs 1956-1987*, pl. 29

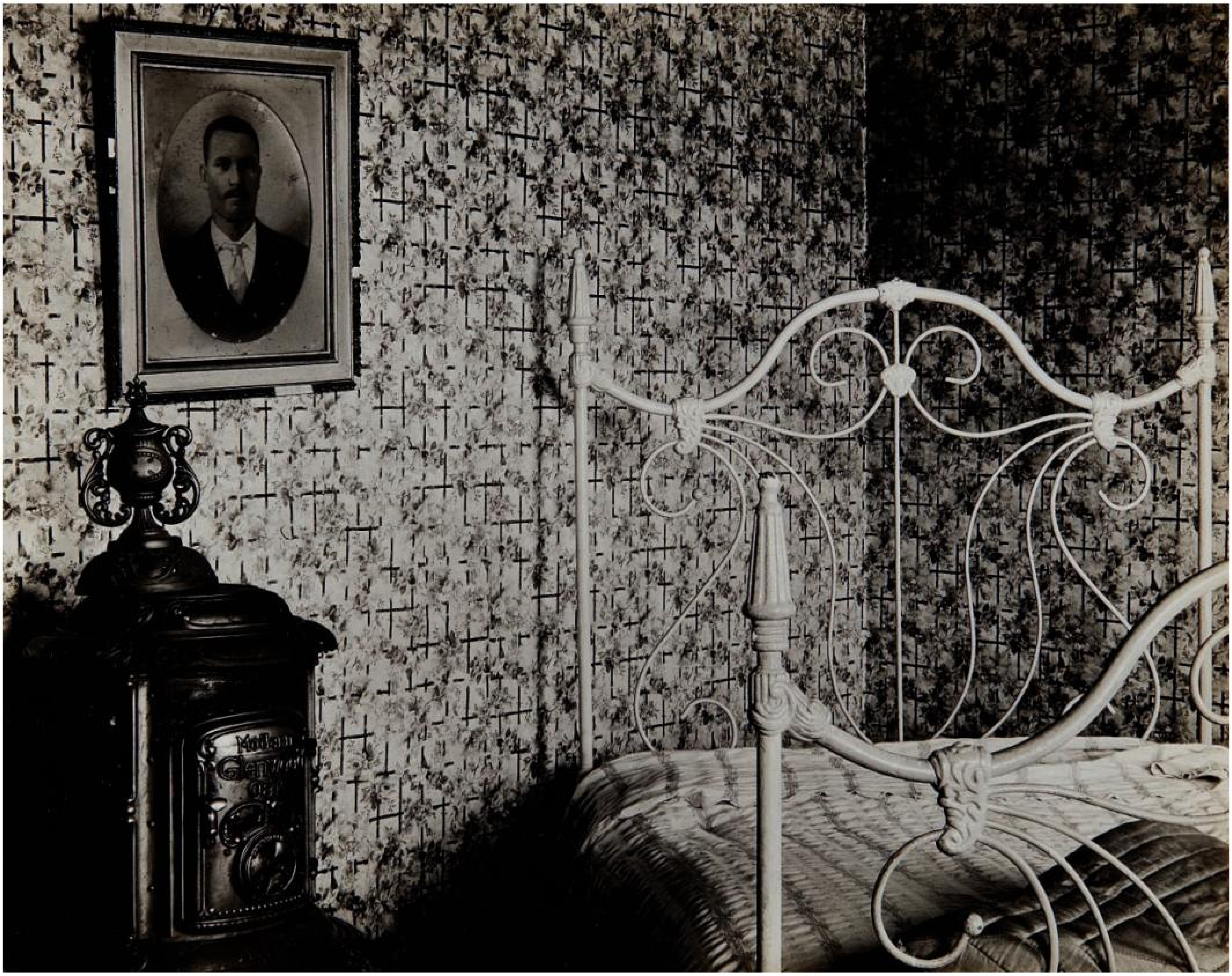
176. Lee Friedlander b. 1934

Philadelphia, 1967
Gelatin silver print, printed 1970s.
11¼ x 7½ in. (28.6 x 19.1 cm)
Signed, titled, dated in pencil and copyright credit reproduction limitation stamp on the verso.

Estimate
$5,000-7,000

Provenance
Villa Grisebach, Berlin, 4 June 1999, lot 1192

Literature
The Museum of Modern Art, *Friedlander, Self Portrait*, pl. 43
Galassi, *Friedlander*, pl. 41, there dated 1968



177. Walker Evans 1903-1975

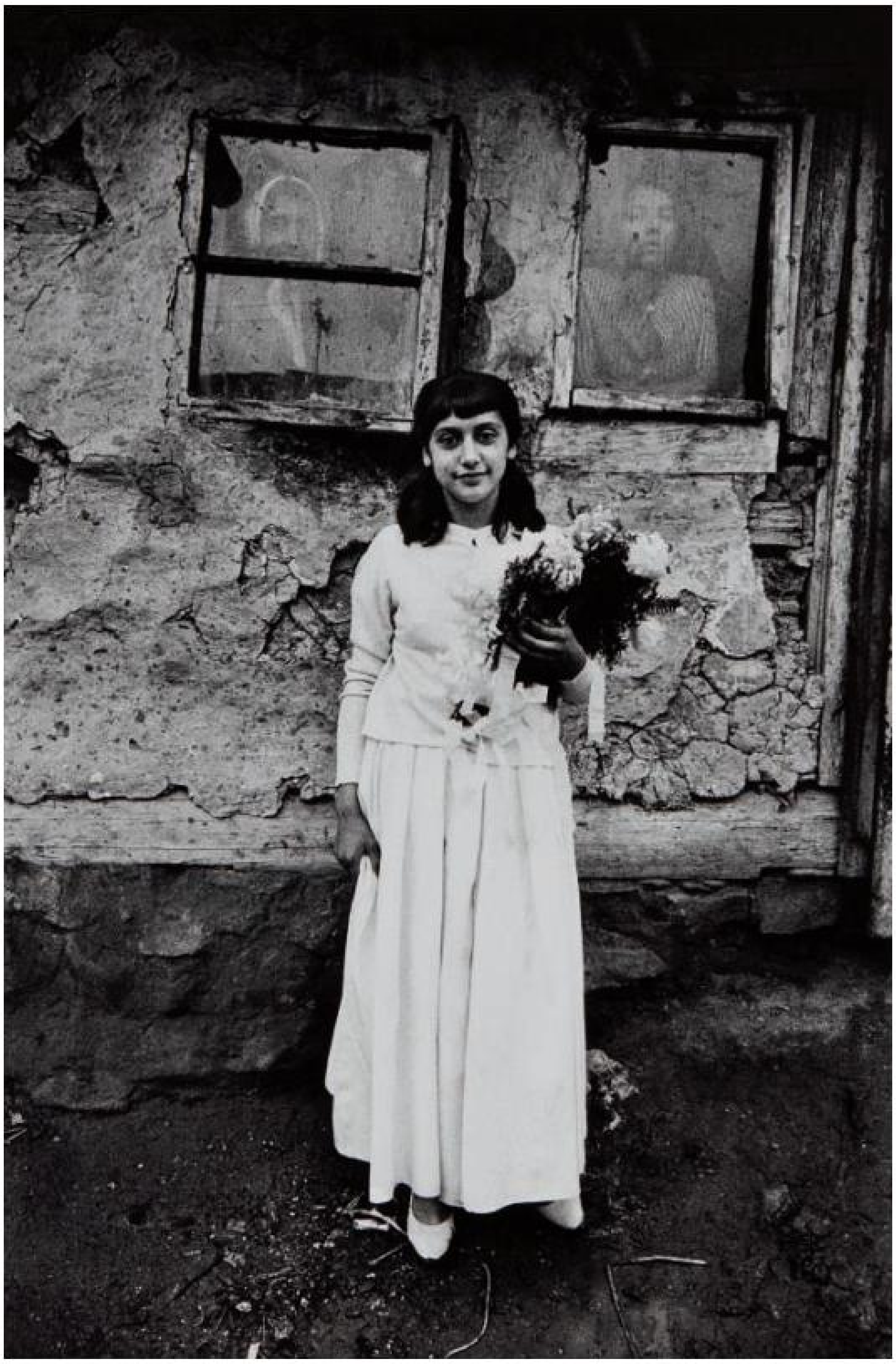
Interior, Cape Cod, 1931
Gelatin silver print, printed no later than 1941.
6 x 7⅝ in. (15.2 x 19.4 cm)
Signed in pencil on the reverse of the mount; typed title and credit on 'The Museum of Modern Art' exhibition and sale label affixed to the reverse of the mount.

Estimate
$15,000-25,000

Provenance
Sotheby's, New York, 7 April 1995, lot 197

Literature
Keller, *Walker Evans: The Getty Museum Collection*, pl. 140, there titled *Bed and Stove, Truro, Massachusetts*

This photograph was part of The Museum of Modern Art's *American Photographs at $10* program initiated in 1941. Photographs by nine photographers were exhibited and made available to the public, each in an edition of 10 at a cost of $10. This laudable idea was ahead of its time and, despite the high caliber of the work—by photographers such as Walker Evans, Edward Weston, Charles Sheeler, and László Moholy-Nagy, among others—the venture was less than successful, with few photographs sold.



178. Josef Koudelka b. 1938

Bardejov, 1967
Gelatin silver print, printed later.
21⅛ x 14 in. (53.7 x 35.6 cm)

Estimate
$8,000-12,000

Provenance
Pace/MacGill Gallery, New York, 1995

Literature
Aperture, *Koudelka*, pl. 48, there titled *Slovakia*

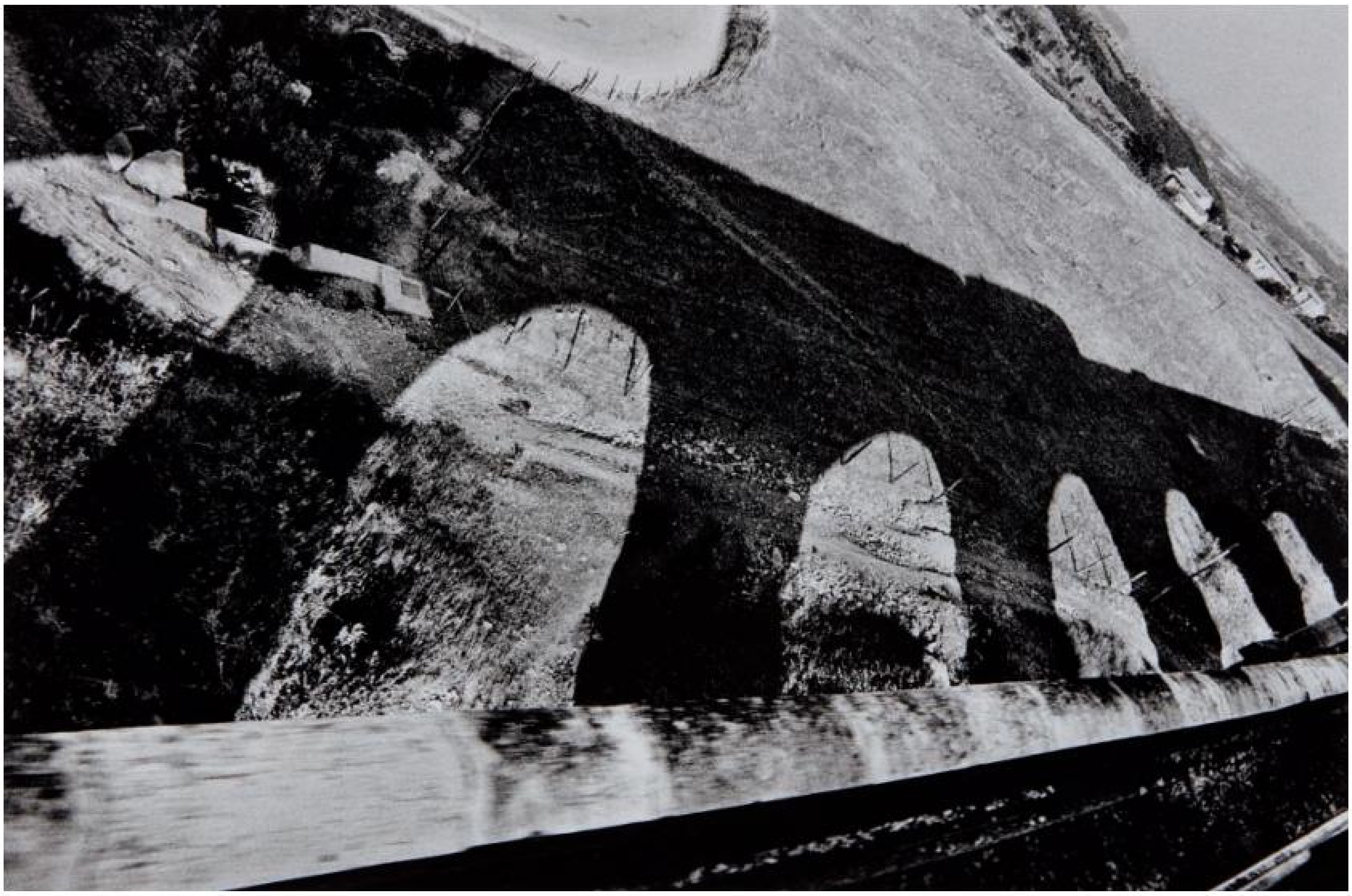
179. Josef Koudelka b. 1938

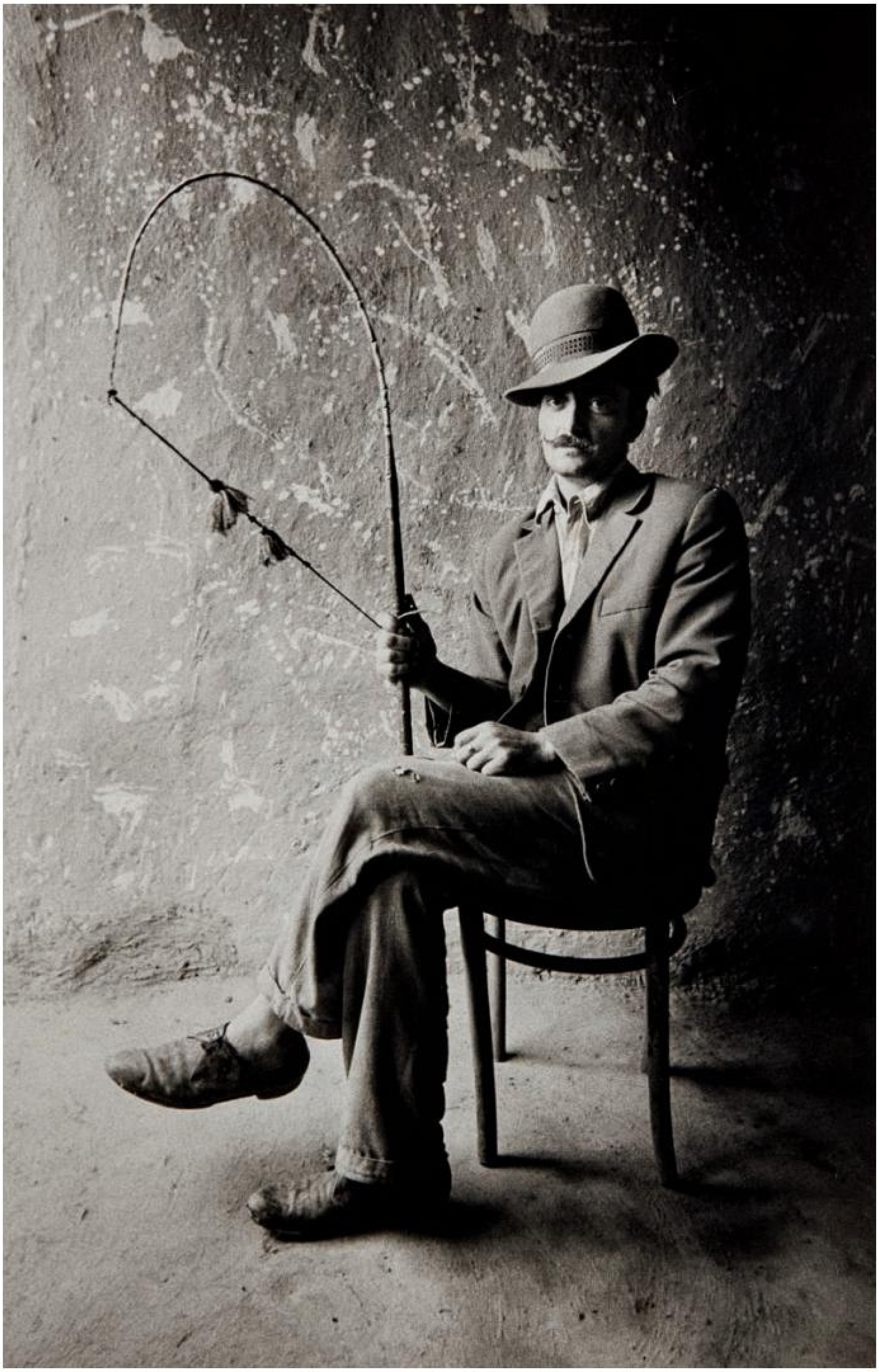
Italy, 1982
Gelatin silver print.
14⅛ x 21¼ in. (35.9 x 54 cm)
Signed in ink in the margin.

Estimate
$6,000-8,000

Provenance
Pace/MacGill Gallery, New York, 1994

Literature
Aperture, *Koudelka*, p. 113





180. Josef Koudelka b. 1938

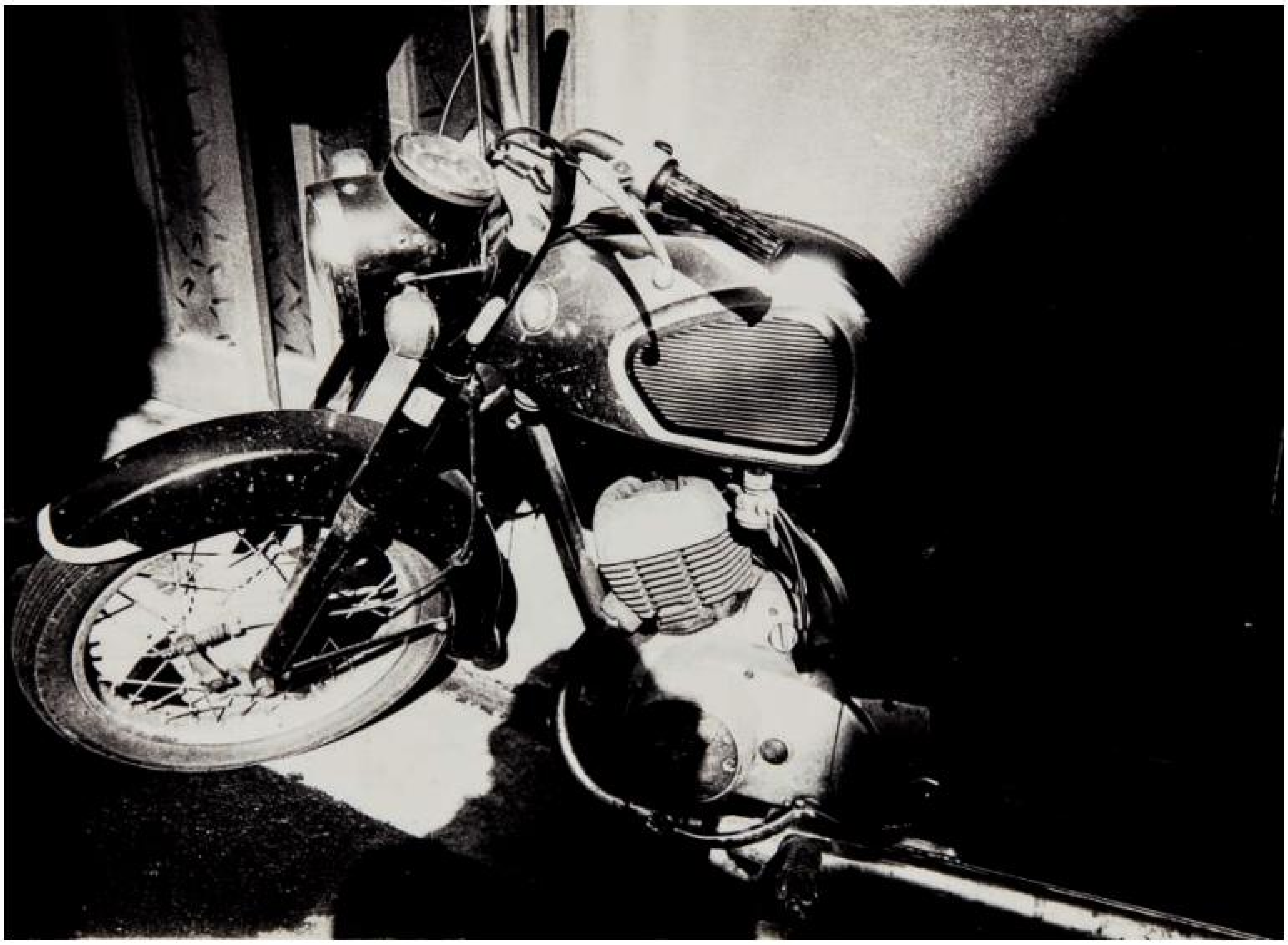
Romania (Man with whip), 1968
Gelatin silver print, printed later.
12⅝ x 8¼ in. (32.1 x 21 cm)
Signed in ink in the margin and on the verso.

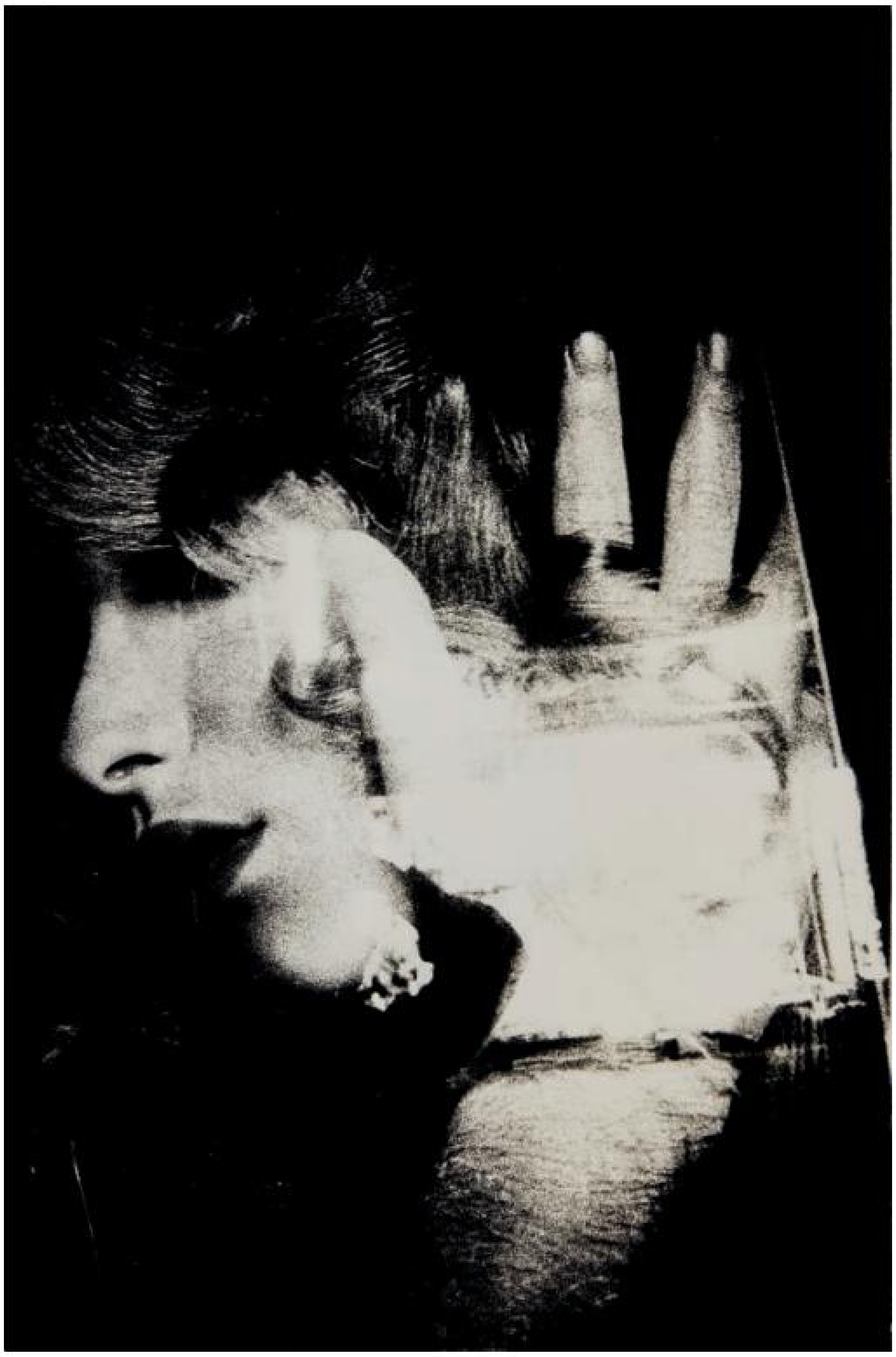
Estimate
$12,000-18,000

Provenance
Swann Galleries, New York, 19 May 2011, lot 199

Literature
Aperture, *Koudelka*, pl. 52

End of morning session





181. Daido Moriyama b. 1938

Nakano, Tokyo, 1981
Gelatin silver print.
8⅝ x 11⅝ in. (21.9 x 29.5 cm)
Signed in rōmaji and Japanese in pencil on the verso.

Estimate
$5,000-7,000

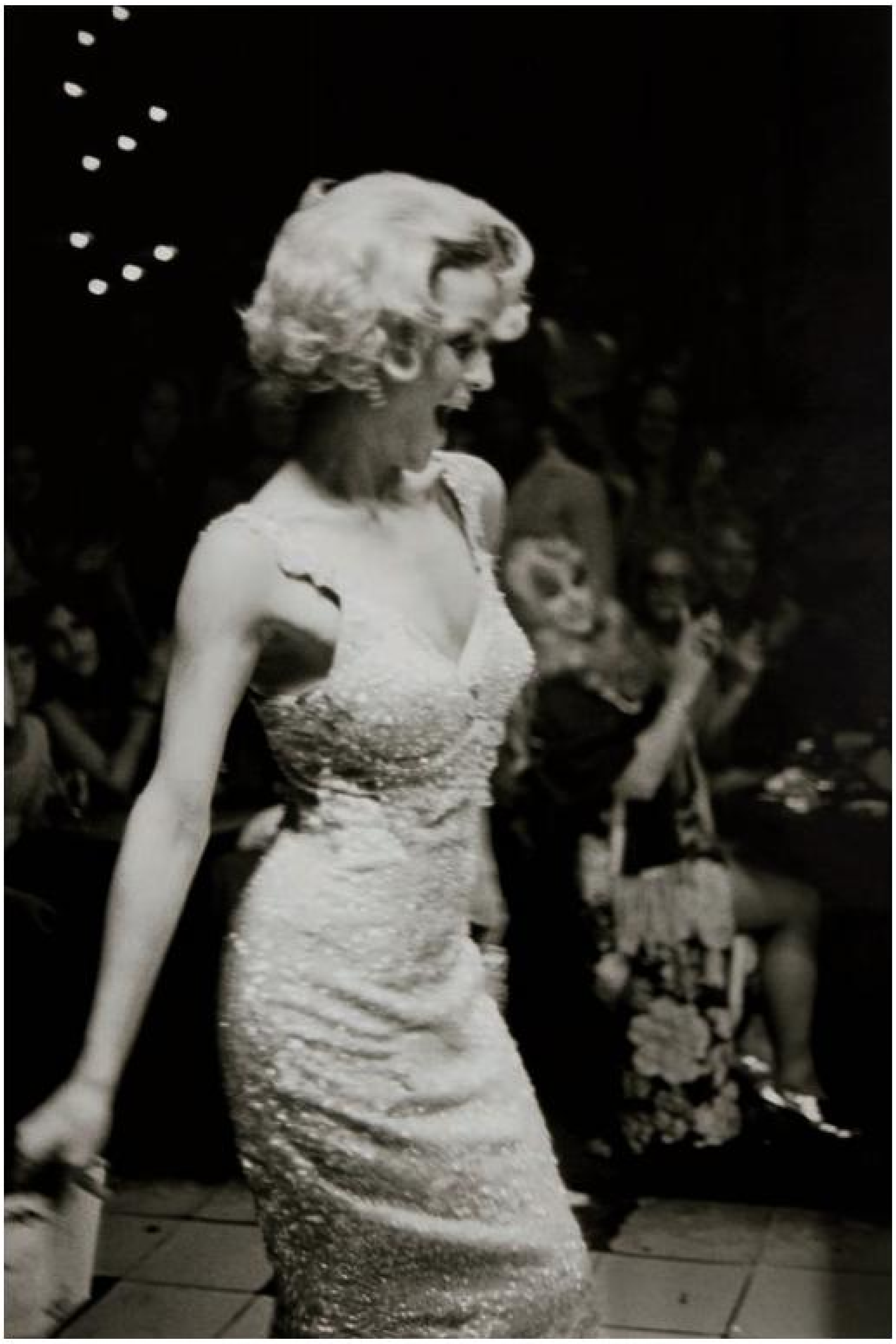
Provenance
Taka Ishii Gallery, Tokyo, 1999

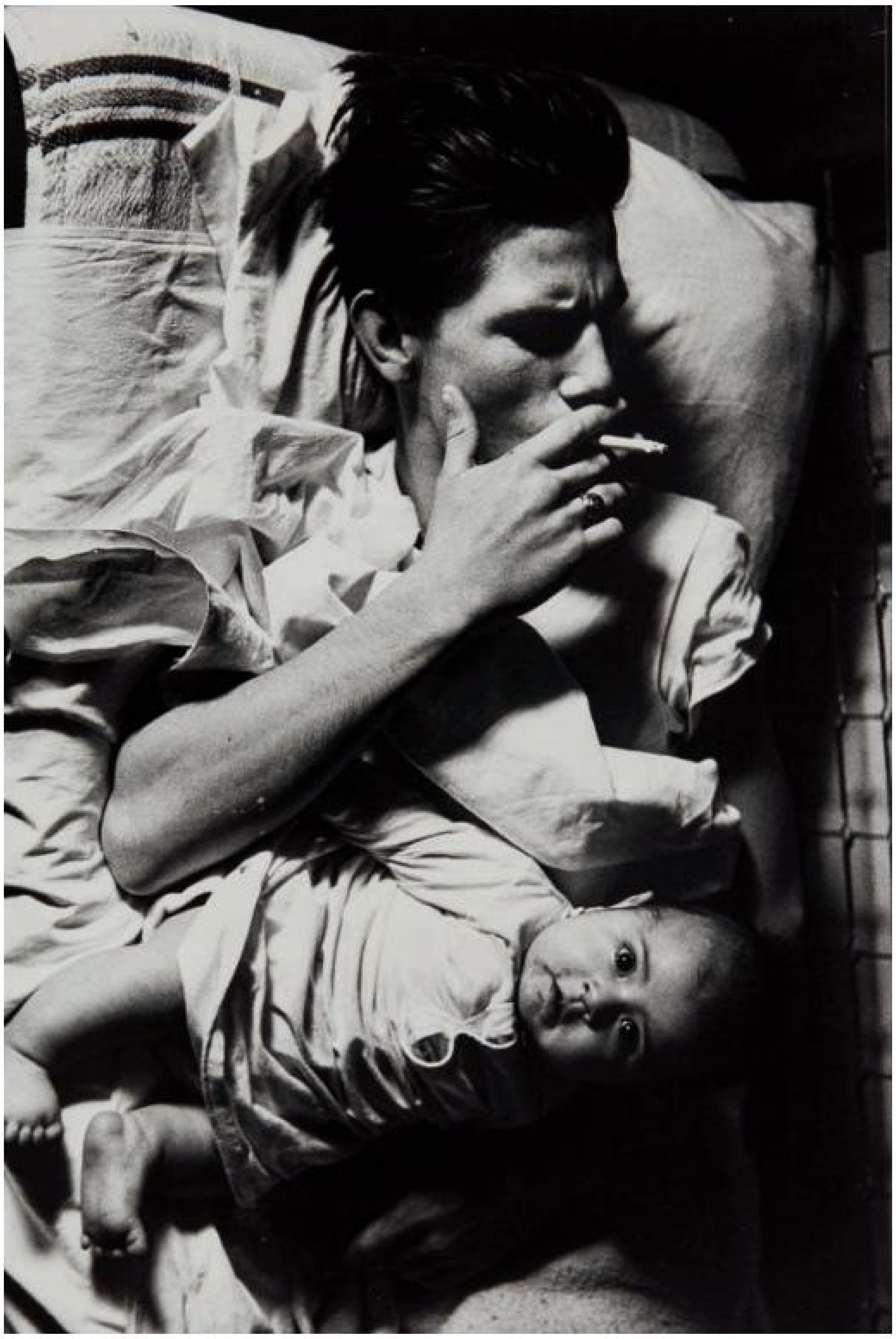
182. Daido Moriyama b. 1938

Shinjuku, Tokyo, 1970
Gelatin silver print.
10¾ x 7⅛ in. (27.3 x 18.1 cm)
Signed in rōmaji and Japanese in pencil on the verso.

Estimate
$4,000-6,000

Provenance
Taka Ishii Gallery, Tokyo, 1999





183. Nan Goldin b. 1953

Lola modeling at the Other Side, Boston, 1972
Gelatin silver print, printed later.
19 x 13 in. (48.3 x 33 cm)
Signed, titled, dated and numbered AP4 in pencil on the verso. One from an edition of 18 plus 5 artist's proofs.

Estimate
$6,000-8,000

Provenance
Christie's, New York, 13 October 2000, lot 418

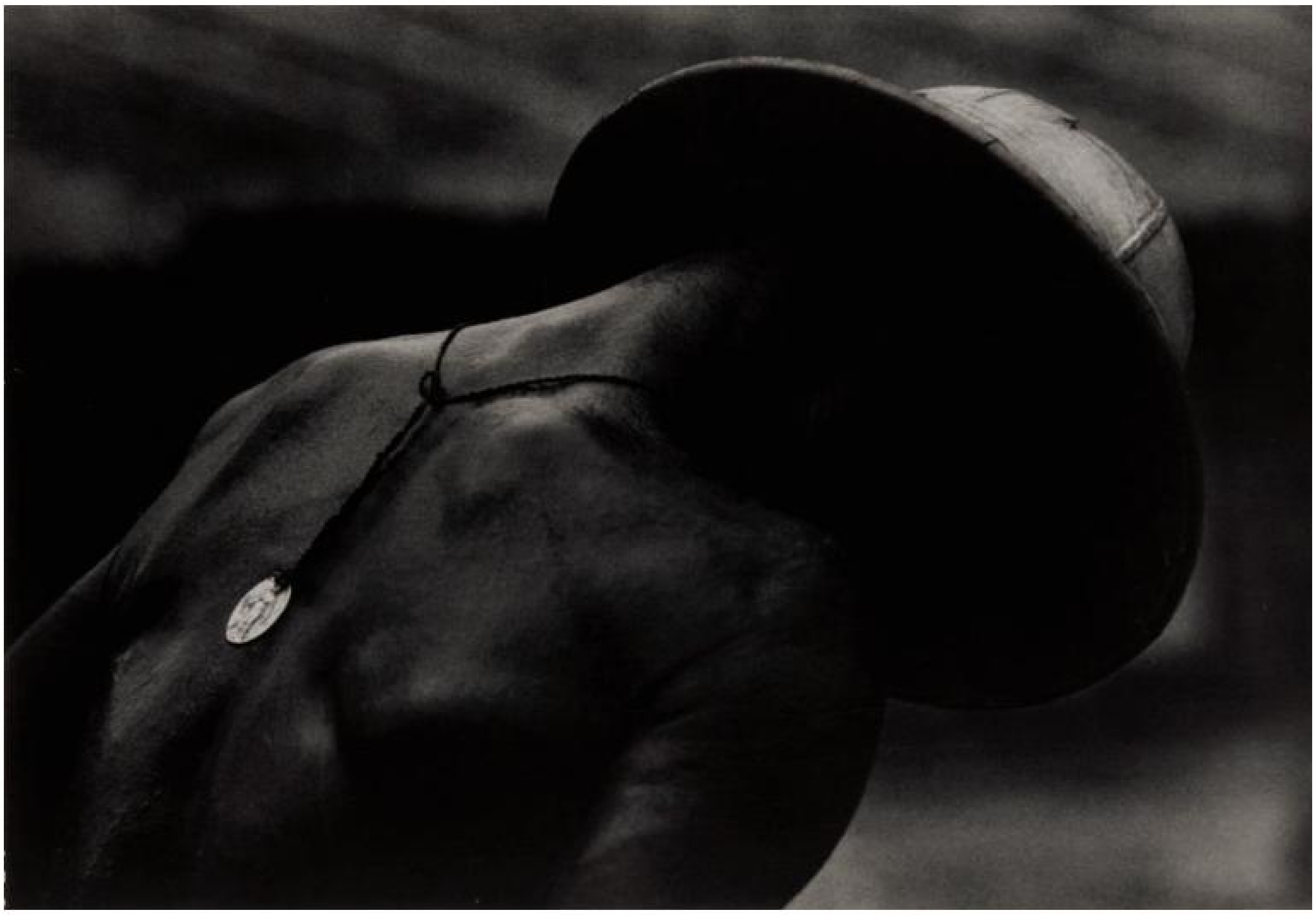
Literature
Whitney Museum of American Art, *Nan Goldin: I'll Be Your Mirror*, p. 50

184. Larry Clark b. 1943

Billy with Baby, 1963
Gelatin silver print, printed later.
12½ x 8¼ in. (31.8 x 21 cm)
Signed, dated and annotated 'From Tulsa' in pencil on the verso.

Estimate
$4,000-6,000

Literature
Clark, *Tulsa*, n.p.



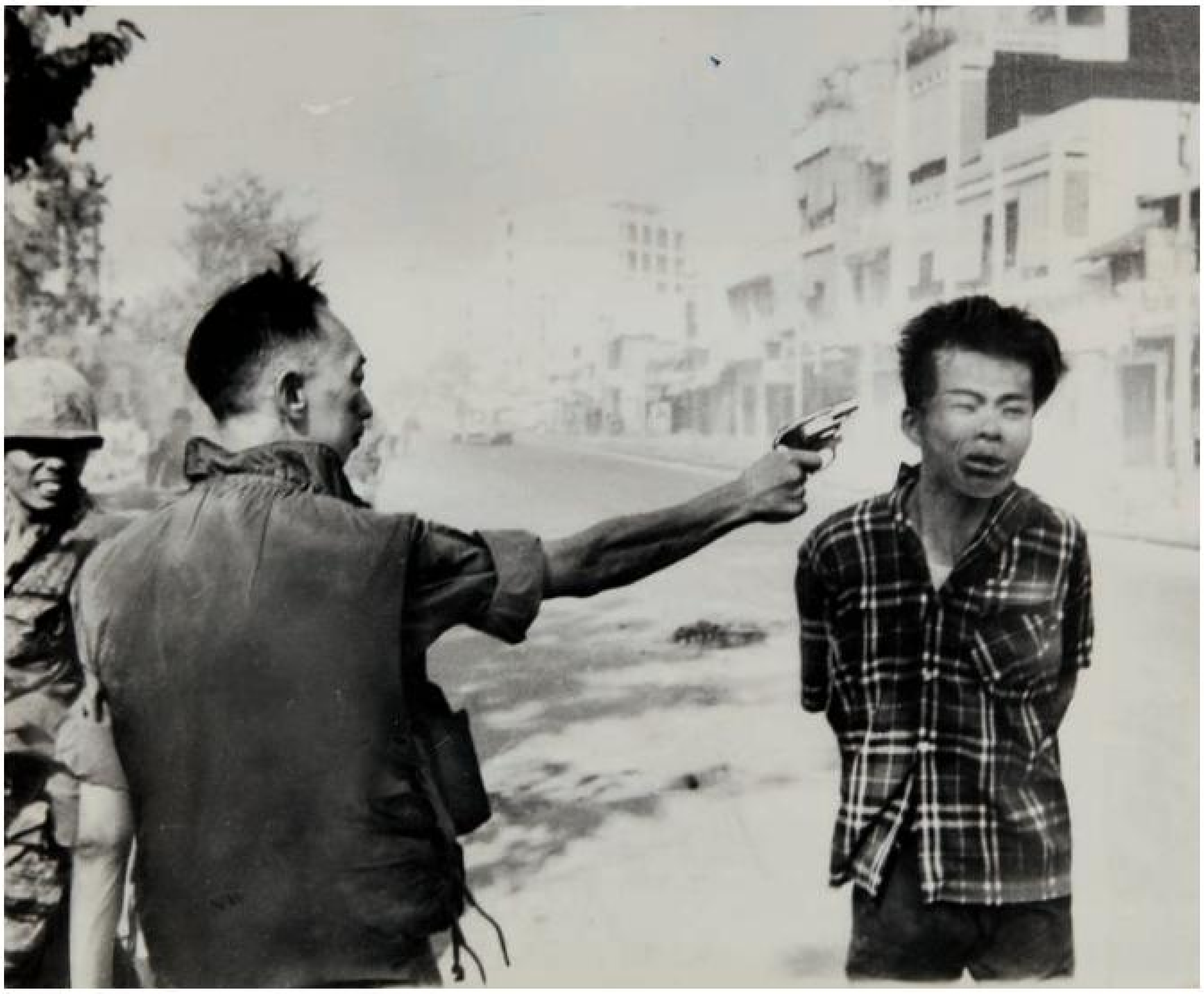
185. W. Eugene Smith 1918-1978

Leper Patient and Religious Medal from *A Man of Mercy*, 1954
Gelatin silver print, printed later.
8¾ x 12¾ in. (22.2 x 32.4 cm)
'This authenticated photograph by W. Eugene Smith was in his private collection at his death - October 15, 1978' stamp and numbered '9' by the Estate in pencil on the verso.

Provenance
Estate of W. Eugene Smith
Collection of Christopher H. Luce, New York
Robert Mann Gallery, New York, 1994

Literature
Aperture, *W. Eugene Smith: Master of the Photographic Essay*, p. 143

Estimate
$4,000-6,000



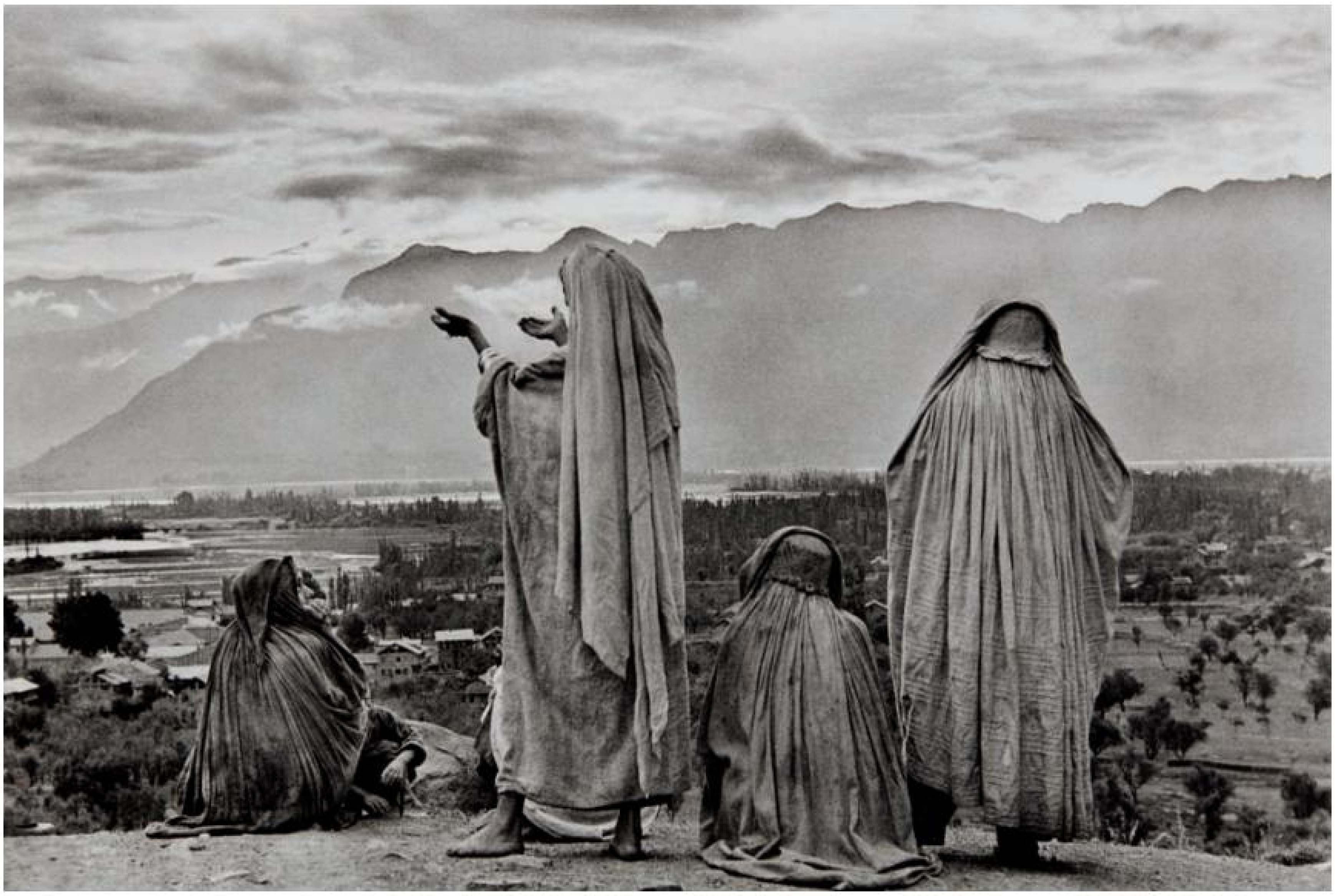
186. Eddie Adams 1933-2004

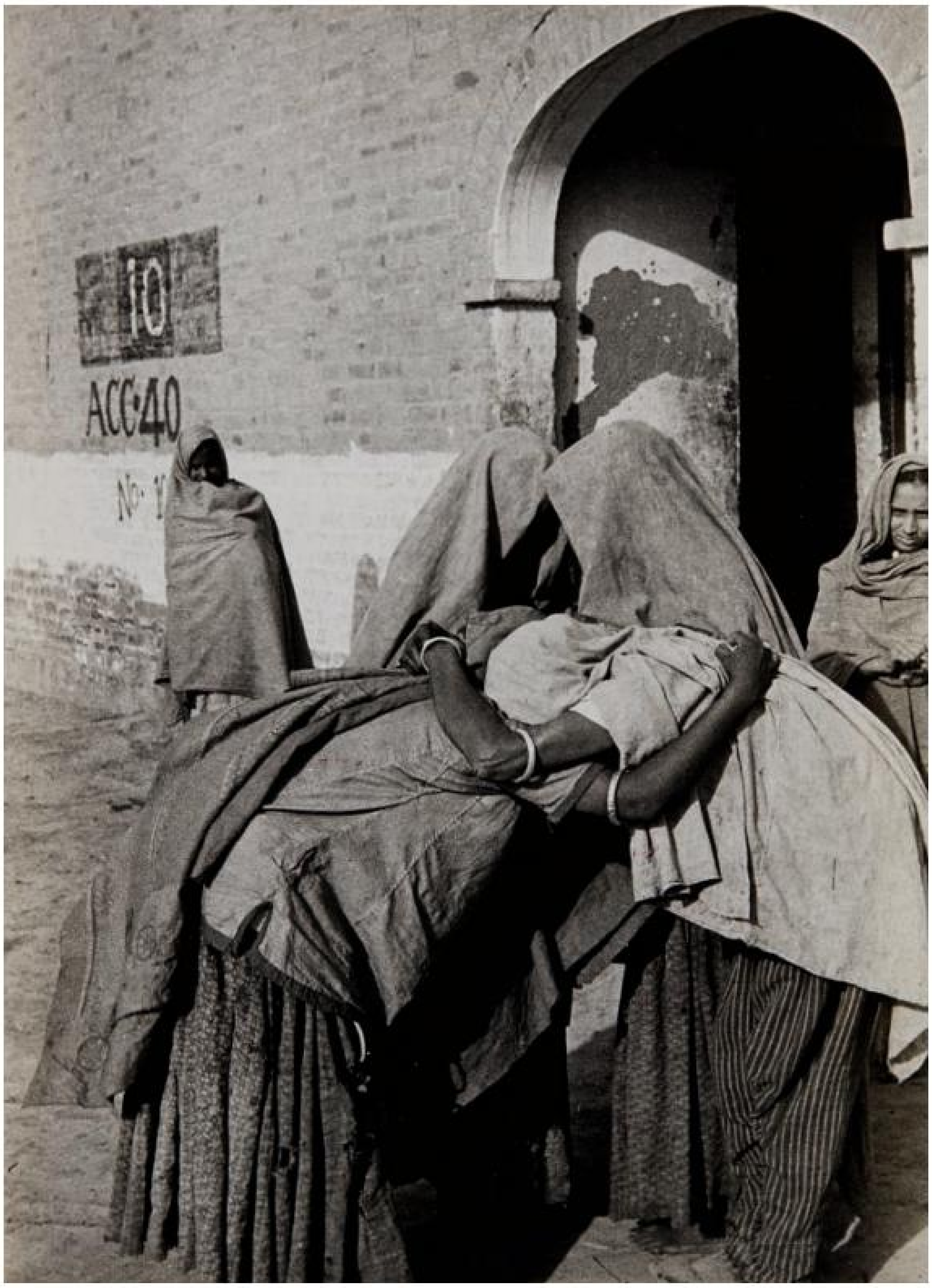
General Nguyen Ngoc Loan Executing a Viet Cong prisoner in Saigon, 1968
Gelatin silver print.
7⅞ x 9½ in. (20 x 24.1 cm)
Various publication use, date stamps (dating from 1972-2000) and annotated in an unidentified hand in pencil on the verso; two printed caption sheets affixed to the verso.

Estimate
$7,000-9,000

Provenance
Photokunst, 2008

Literature
A. Adams, *Eddie Adams: Vietnam*, cover, pp. 139-140, 142, 151-152
The Associated Press, *Vietnam: The Real War*, pp. 196-197
LIFE, *100 Photographs That Changed the World*, p. 135





187. Henri Cartier-Bresson 1908-2004

Srinagar, Kashmir, 1948
Gelatin silver print, printed later.
9½ x 14 in. (24.1 x 35.6 cm)
Signed in ink and copyright credit blindstamp in the margin.

Estimate
$7,000-9,000

Provenance
Helen Wright/The Atelier Group, Ltd., 1996

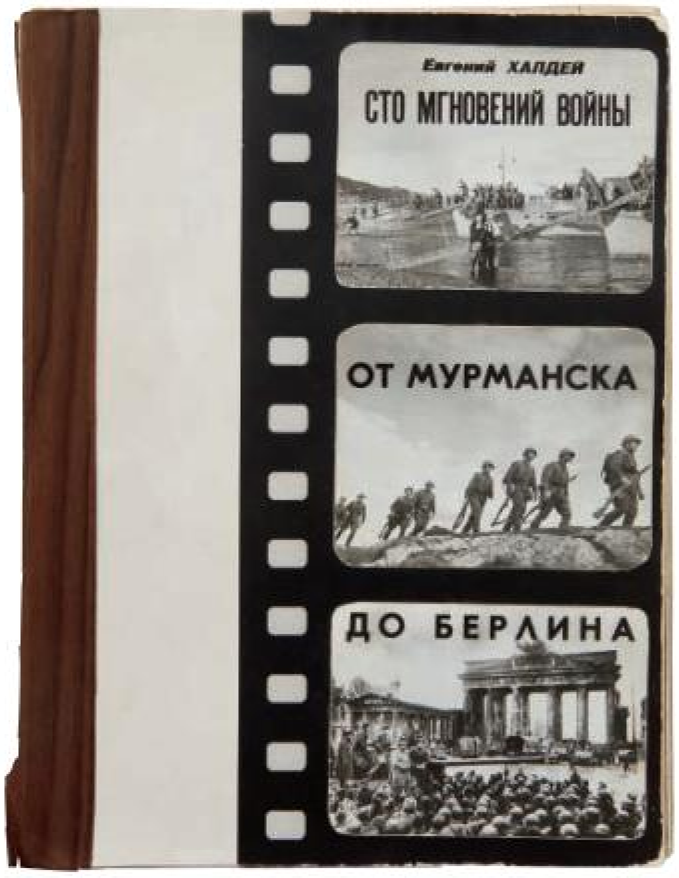
Literature
Thames and Hudson, *Henri Cartier-Bresson: In India*, cover, pl. 17
Bulfinch Press, *Henri Cartier-Bresson: City and Landscapes*, pl. 42
Galassi, *Henri Cartier-Bresson: The Modern Century*, p. 120
Galassi, *Henri Cartier-Bresson: The Man, the Image and the World*, pp. 278-279
Montier, *Henri Cartier-Bresson and the Artless Art*, pl. 247

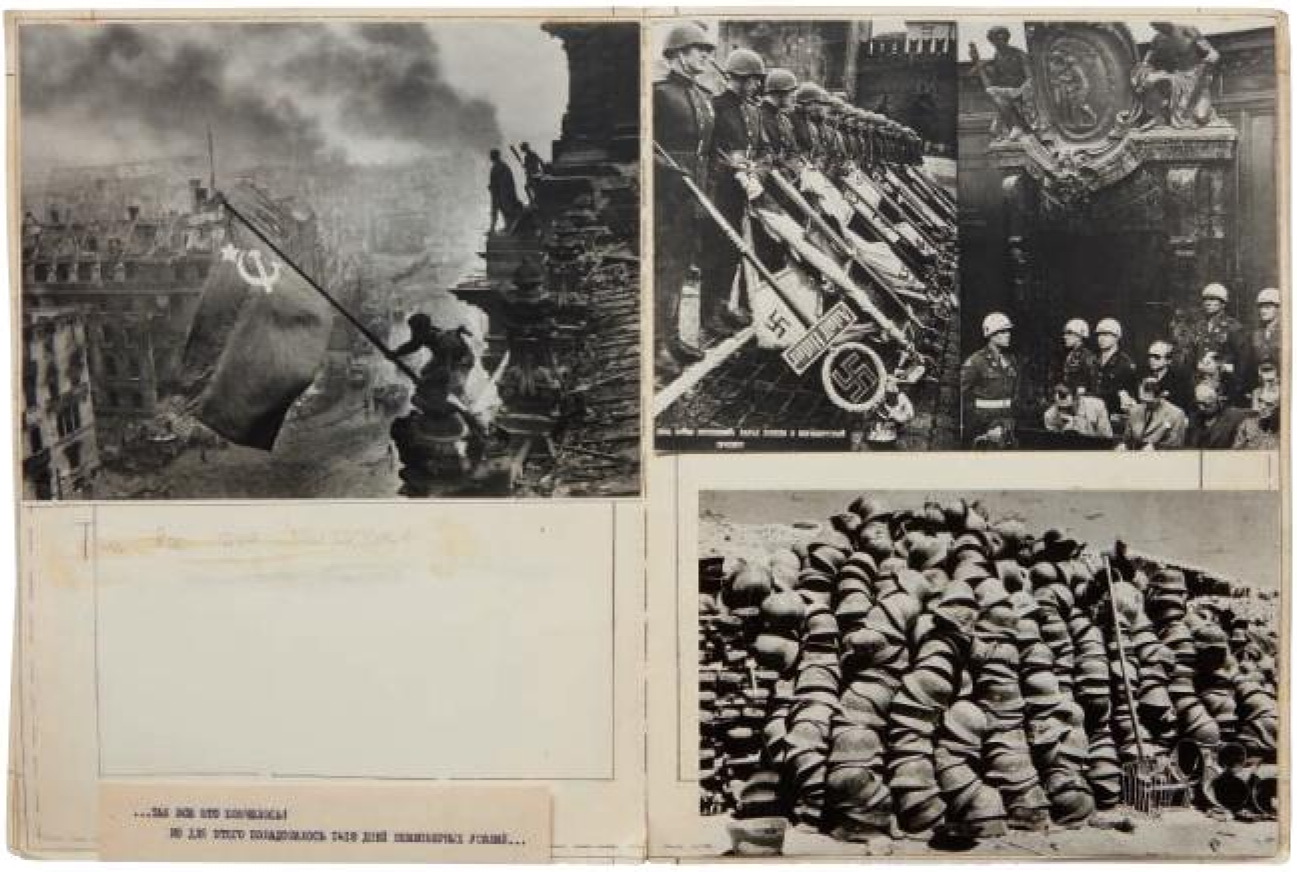
188. Henri Cartier-Bresson 1908-2004

Grieving Indian Women after Partition, circa 1947
Gelatin silver print.
9½ x 7 in. (24.1 x 17.8 cm)
Magnum credit and 'Camera Press' stamps on the verso. Accompanied by a printed caption label.

Estimate
$8,000-12,000

Provenance
Christie's, New York, 1 May 1996, lot 245





189. Yevgeni Khaldei 1917-1997

Original Maquette for Ot Murmanska do Berlina. Sto Mgnovenii Voiny 1941-1945. Sobytiia i Liudi (From Murmansk to Berlin. One Hundred Moments of the War 1941-1945. Events and People.), 1978
Unique book maquette with approximately 200 gelatin silver prints.
Varying dimensions from 6½ x 9⅝ in. (16.5 x 24.5 cm) to 10 x 13⅝ in. (25.5 x 34.5 cm) or the reverse
Typed captions tipped-in, some manuscript image numbers and annotations in pencil on the mounts.
Typescript introduction by Konstantin Simonov, signed, dated and manuscript note recording his impression of the book by Simonov in ink. Bound in original cardboard with three gelatin silver prints mounted on the front cover, taped spine.

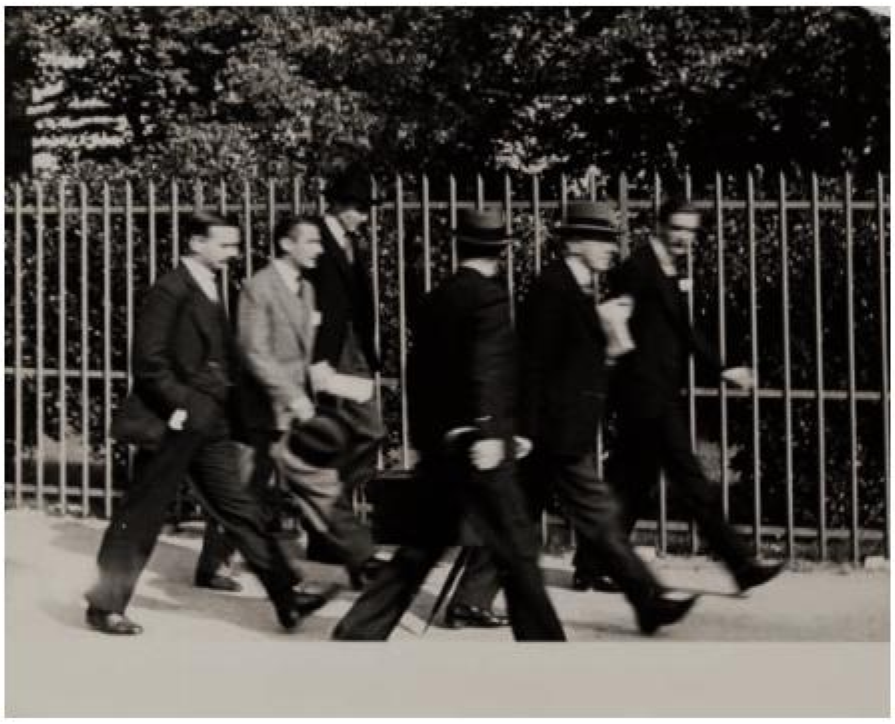
Estimate
$40,000-60,000

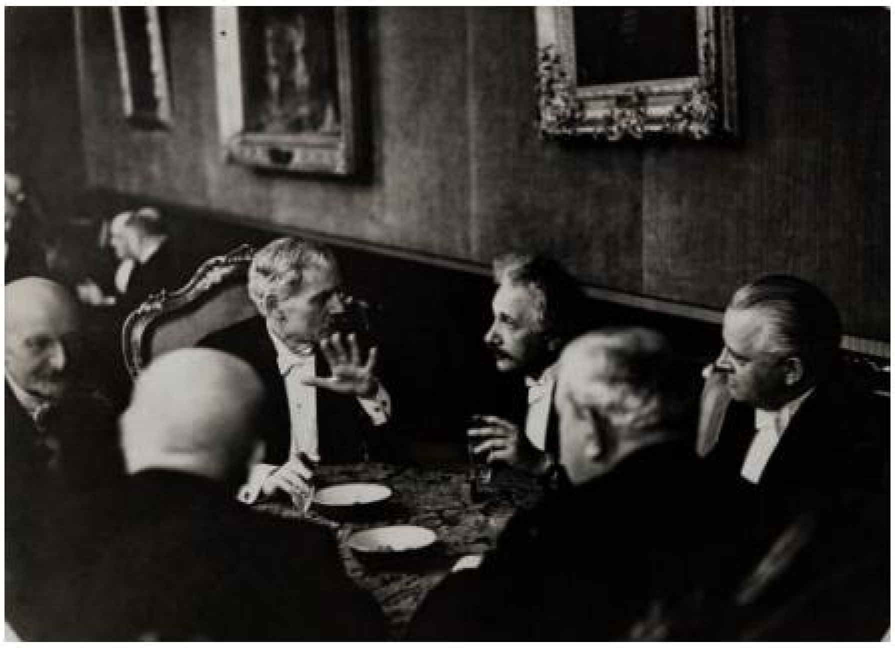
Provenance
Acquired directly from the artist by a Private Collector, 1992
Christie's, London, Photobooks, 31 May 2007, lot 104

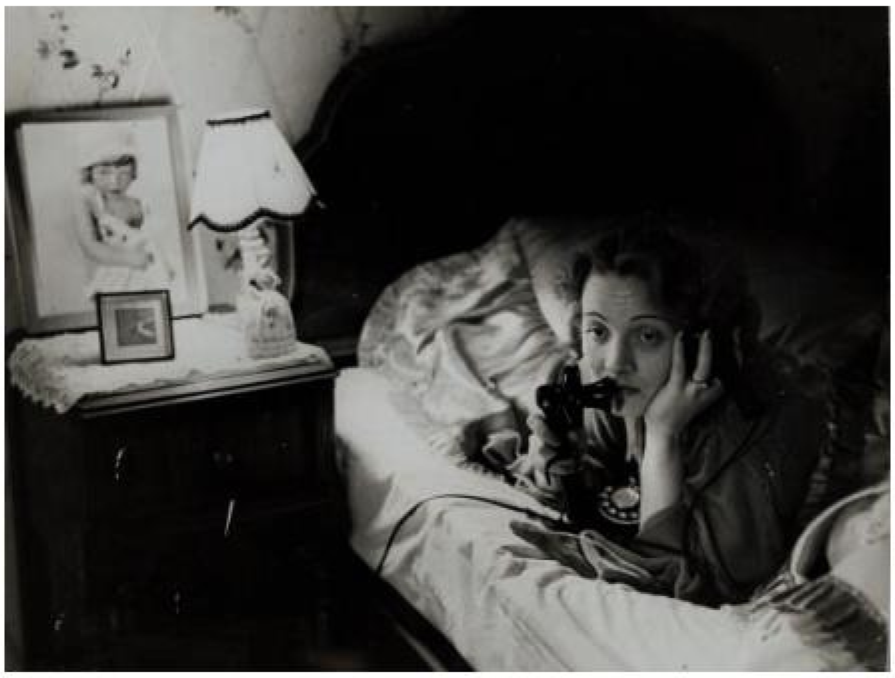
Yevgeni Khaldei was one of the principle photojournalists of the Soviet era, and this maquette for the Russian-published monograph *From Murmansk to Berlin* includes his most iconic photographs of World War II, foremost among them *Raising the Soviet Flag Over the Reichstag, Berlin*. As a photographer for the TASS news agency, Khaldei documented the war from the June 1941 invasion of Nazi forces into Russia to its conclusion in 1945, and afterwards covered the postwar conferences of Stalin, Churchill, and Truman, and the trials at Nuremburg. By 1945, at the age of only 28 years, he had created the encyclopedic photographic document of Russia's engagement in World War II, encapsulated within this unique maquette.

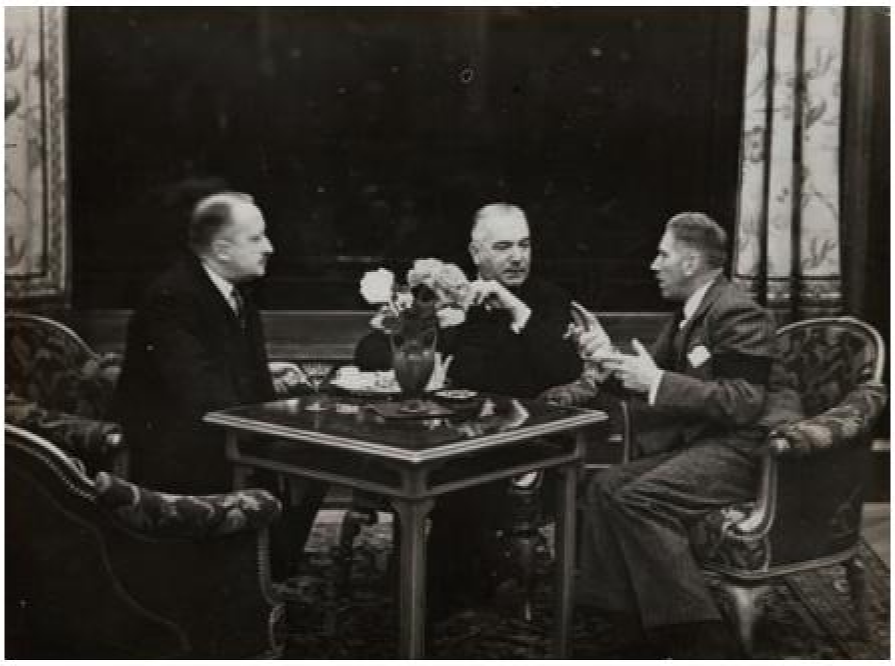
At the time of the German invasion, Khaldei was already working for TASS and had become adept at producing the sanitized images of Soviet life the agency demanded. The outbreak of war caused a loosening of these requirements, as he embedded himself with the army, hitchhiked from one battlefield to another, and photographed the bloody realties of war. He traveled from the strategically-important arctic city of Murmansk, where he made his famous image of a panicked reindeer caught in an air raid, to the southern reach of Sevastopol, and then into Europe.

The maquette's Berlin photographs portray the Russian Army as liberators of the city. Khaldei was Jewish, and his photographs of the destruction of swastikas and other symbols of Nazi power are especially resonant. His culminating view of the triumphant raising of the Soviet flag atop the Reichstag is the European counterpart to Joe Rosenthal's *Flag Raising on Iwo Jima* made in the Pacific theater earlier in 1945, and became equally famous.









190. Erich Salomon 1886-1944

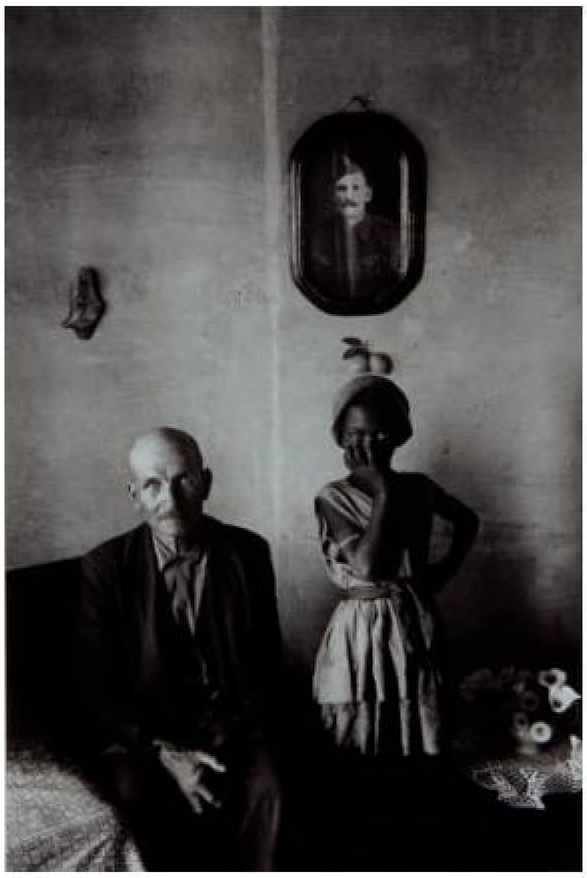
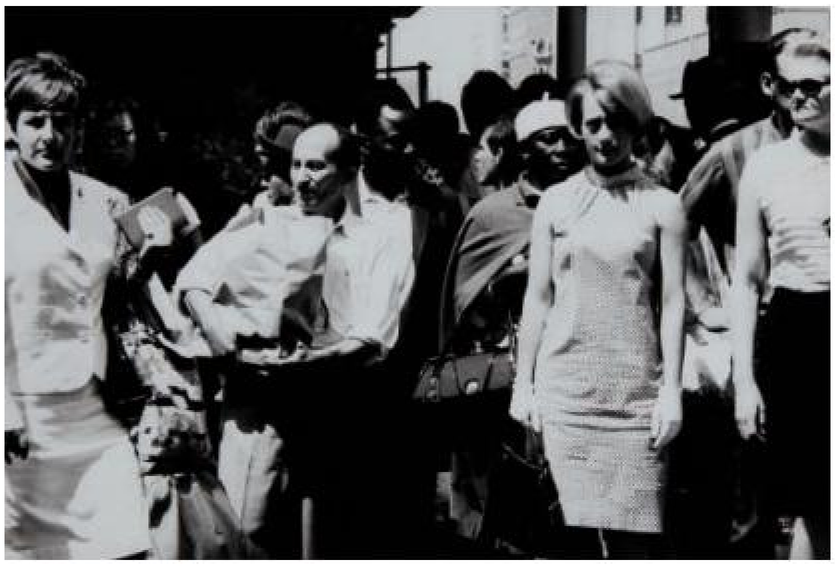
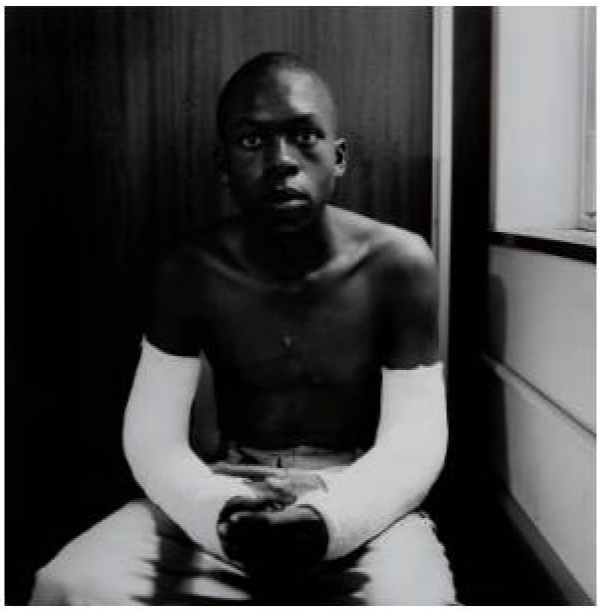
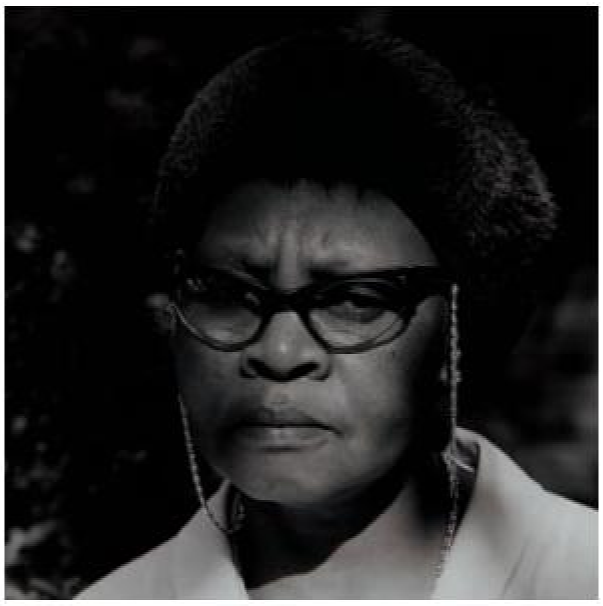
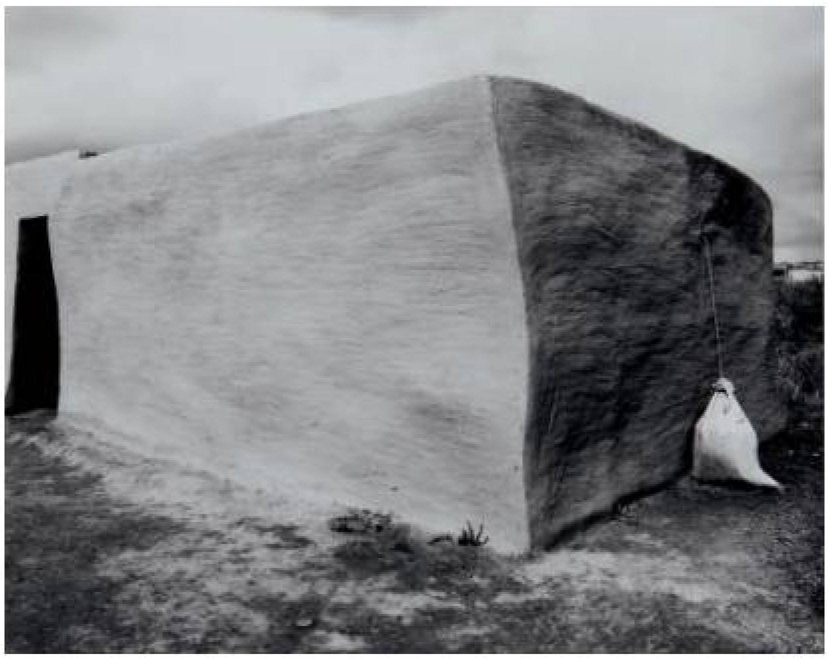
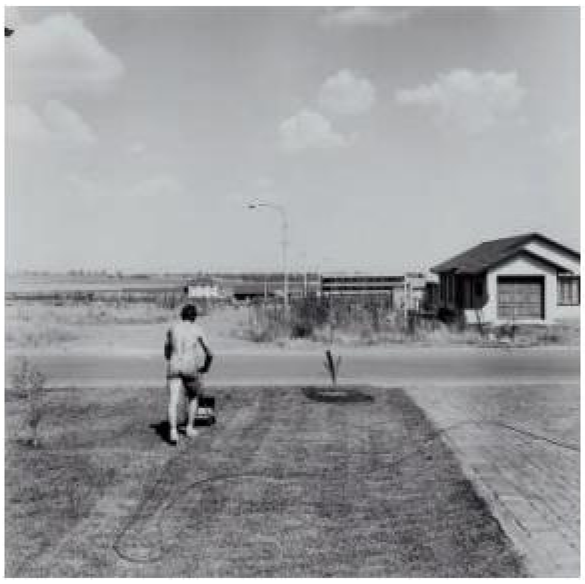
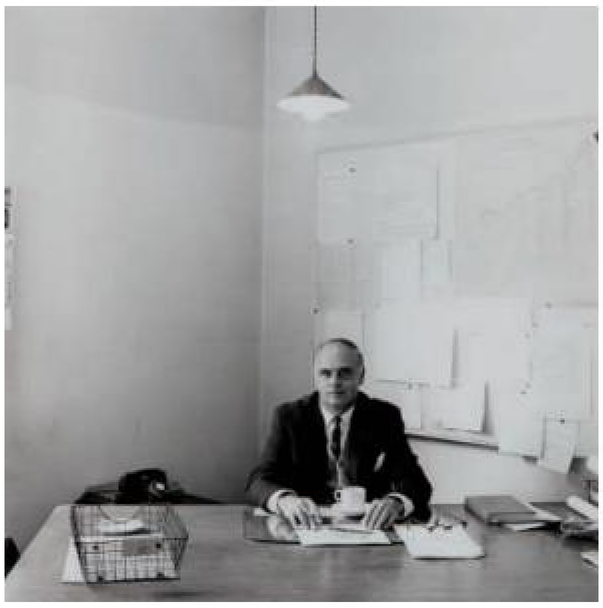
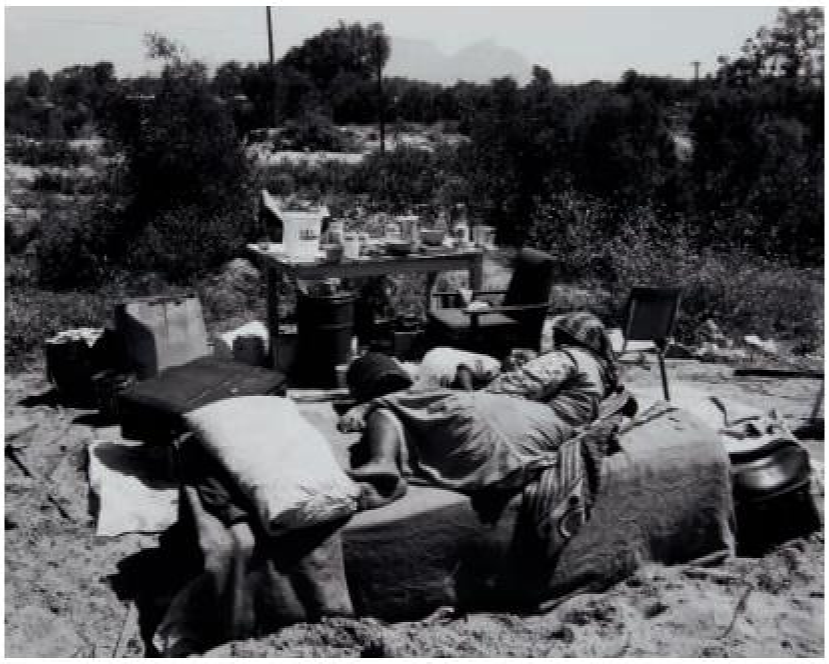
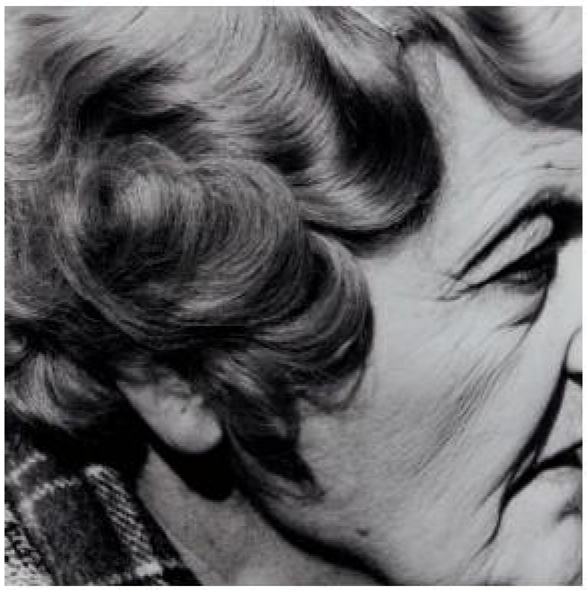
Selected Press Images, 1930-1935
Four gelatin silver prints.
Each approximately 7 x 9¼ in. (17.8 x 23.5 cm)
Each with various extensive annotations in pencil, credit, publication use and date stamps on the verso.

Estimate
$6,000-8,000

Provenance
LIFE Photography Collection
Howard Greenberg Gallery, New York, 2001

Literature
Taschen, *20th Century Photography*, p. 565
Museum Ludwig, *Sammlung Gruber Photographie des 20. Jahrhunderts*, p. 364

Titles include:
Marlene Dietrich, 1930; *Bruning, MacDonald, Einstein, Planck in Berlin*, 1931; *Count Obernforff, former German Minister to Norway, Von Neurath, German Foreign Minister, Von Papen, German Chancellor talking while seated in the Savoy Hotel lobby*, 1932; *Mr. Anthony Eden and His Colleagues on their way from the League of Nations Secretariat Building*, 1935

191. David Goldblatt b. 1930

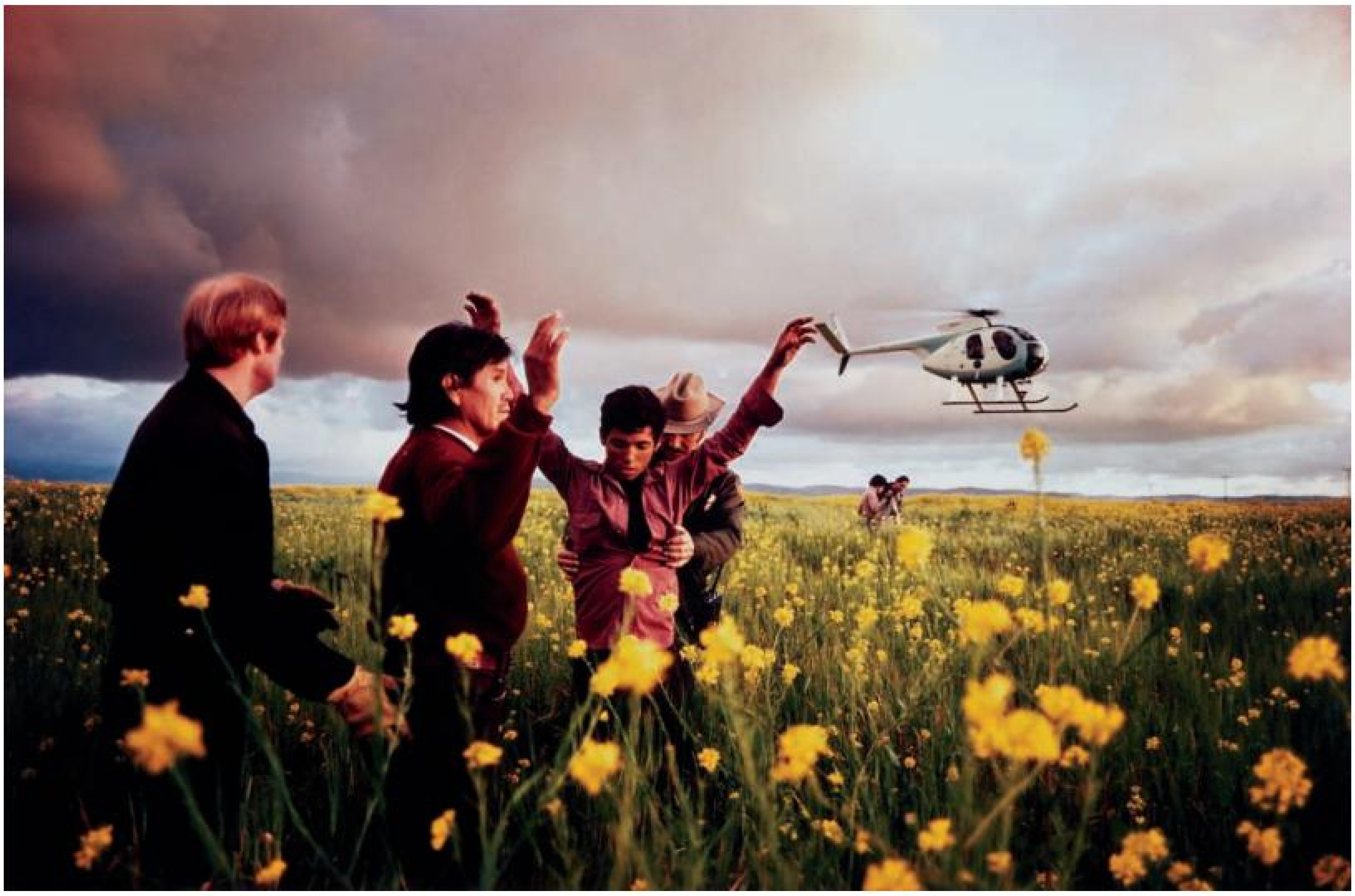
Selected Images of South Africa, 1962-1989
Nine gelatin silver prints, printed later.
Varying dimensions from 10⅞ x 10⅞ in. (27.6 x 27.6 cm) to 15⅛ x 15 in. (38.4 x 38.1 cm)
Each signed, titled and dated in pencil on the verso.

Estimate
$25,000-35,000

Provenance
Acquired directly from the artist, 2002

Literature
Contrasto, *David Goldblatt, Photographs*, pp. 30-31, 71, 96, 124-125, 144-145
Goldblatt, *South Africa The Structure of Things Then*, pp. 91, 204
Gordimer, *Lifetimes under Apartheid*, pp. 51, 114
Museu d'Art Contemporani de Barcelona, *Fifty-one years: David Goldblatt*, cover, pp. 87, 110, 173, 185, 189, 241, 252, 301, 303
Photo Poche, *David Goldblatt*, pls. 11, 41, 51
The South African Photographic Gallery, *David Goldblatt: In Boksburg*, pl. 50

Titles include: *A Plot-holder with the daughter of his servant, Wheatlands, Randfontein*, 1962; *B. Falk, mine captain, City Deep Gold Mine, Johannesburg*, 1966; *Domestic worker on Abel Road, Hillbrow, Johannesburg*, 1973; *Fifteen year old Lawrence Matjee after his assault and detention by the Security police, Khotso house, de Villiers Street, Johannesburg*, 1985; *Woman with pierced ear, Joubert Park, Johannesburg*, 1975; *Saturday afternoon in Sunward Park, Boksburg*, 1979; *Eloff Street, Johannesburg*, 1967; *House near Phuthaditjhaba, QwaQwa, 1 May*, 1989; *Mother and child in their home after the destruction of its shelter by officials of the Western Cape Development Board, Crossroads, Cape Town, 11 October*, 1986



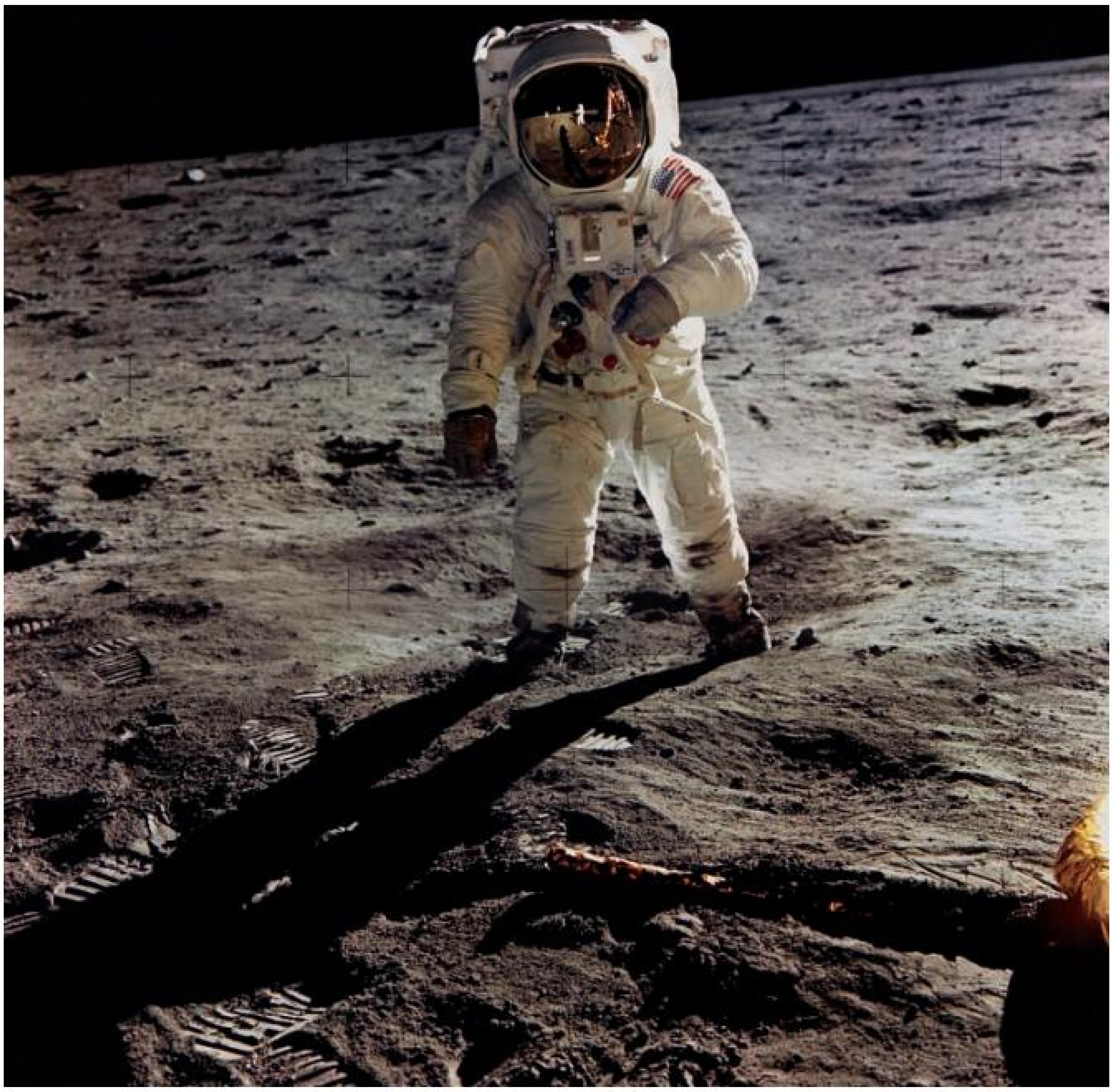
192. Alex Webb b. 1952

San Ysidro, California (U.S.-Mexico Border), 1979
Chromogenic print, printed later.
18¼ x 28 in. (46.4 x 71.1 cm)
Signed, titled, dated and numbered 6/20 in ink on the verso.

Estimate
$3,000-5,000

Provenance
Acquired directly from the artist, 2005

Literature
Aperture, *The Suffering of Light: Thirty Years of Photographs by Alex Webb*, frontispiece
Fundación Mapfre, *México a través de la fotografia 1839-2010*, pl. 251
Norton, *México: Through Foreign Eyes, 1850-1990*, p. 187



193. NASA

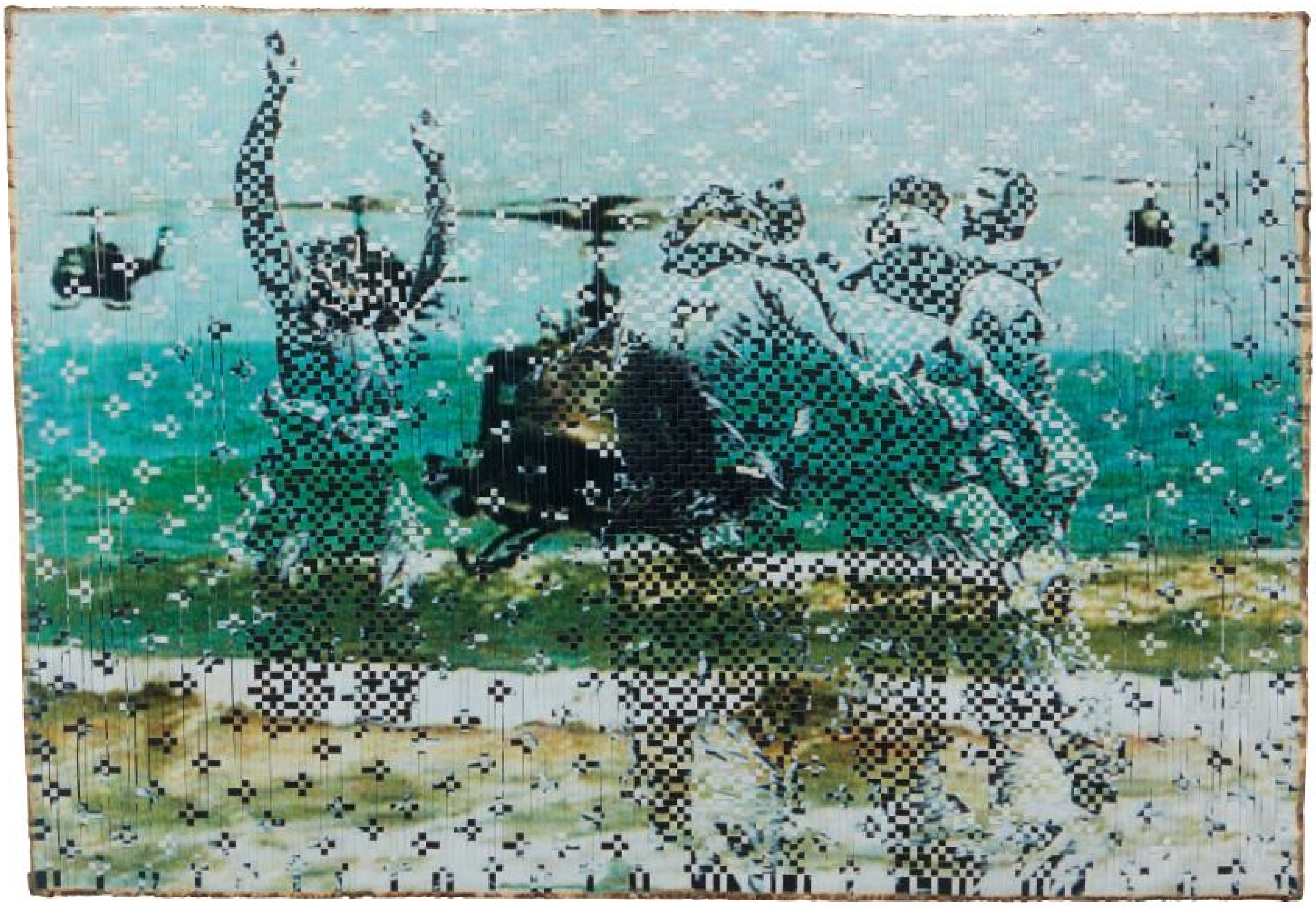
Astronaut Edwin E. Aldrin Jr. Walks on the Surface of the Moon, Apollo 11, July 16-24, 1969
Dye transfer print, printed later.
16⅛ x 16⅜ in. (41 x 41.6 cm)
Numbered '10' and 18/100 in an unidentified hand in ink in the margin.

Estimate
$3,000-5,000

Provenance
Robert Mann Gallery, New York, 1995

Exhibited
Hope Photographs, The National Arts Club, New York, February-March 1997, and traveling to 9 other venues through 2005

Literature
George and Marks, eds., *Hope Photographs*, p. 83 (this print)

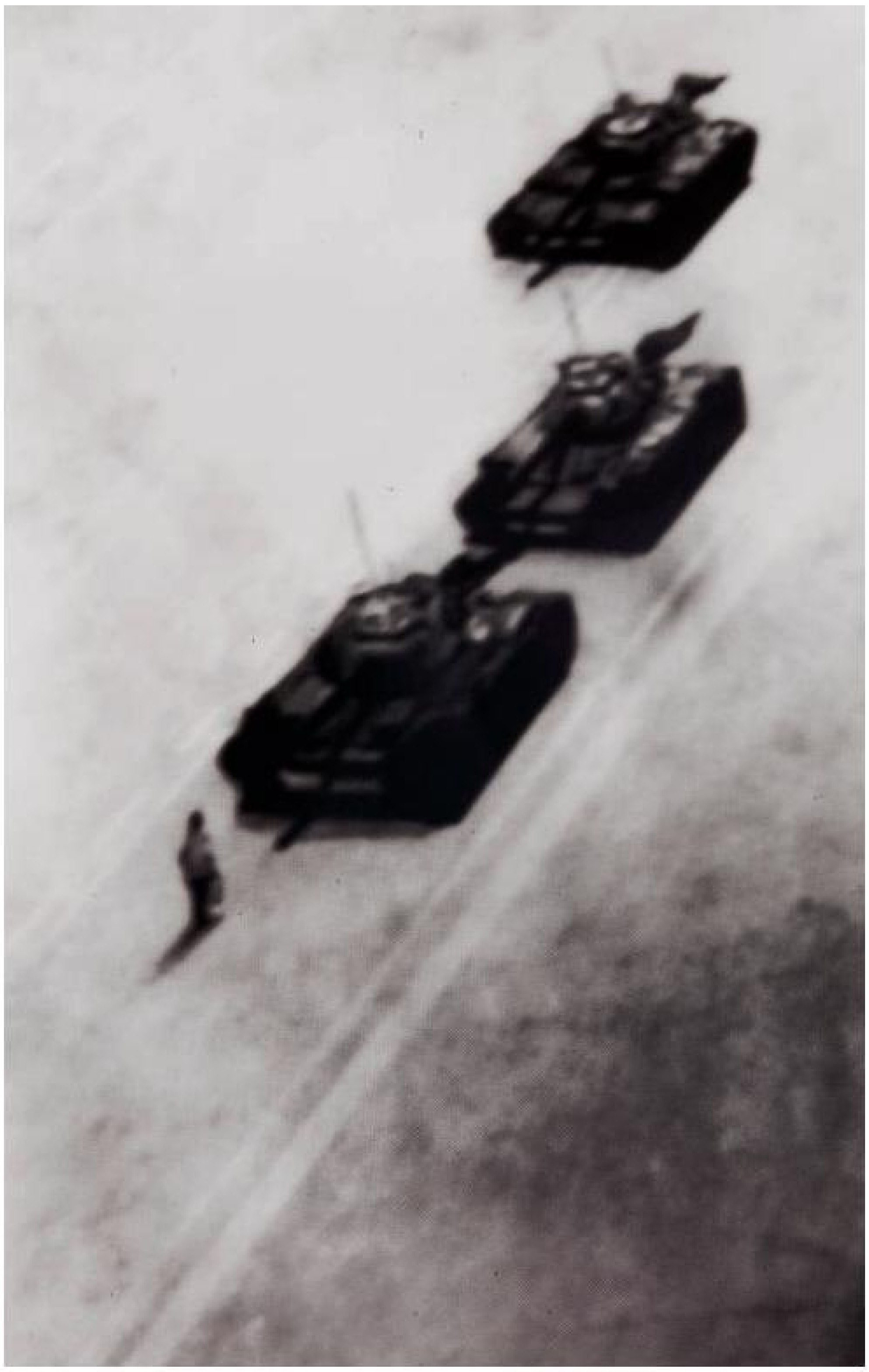


194. Dinh Q. Lê b. 1968

Persistence of Memory #10, 2000-2001
Cut and woven chromogenic prints and linen tape.
39½ x 56½ in. (100.3 x 143.5 cm)
Accompanied by a Certificate of Authenticity.

Estimate
$8,000-12,000

Provenance
P.P.O.W./ Pilkington-Olsoff Fine Arts, Inc.,
New York, 2002



195. Vik Muniz b. 1961

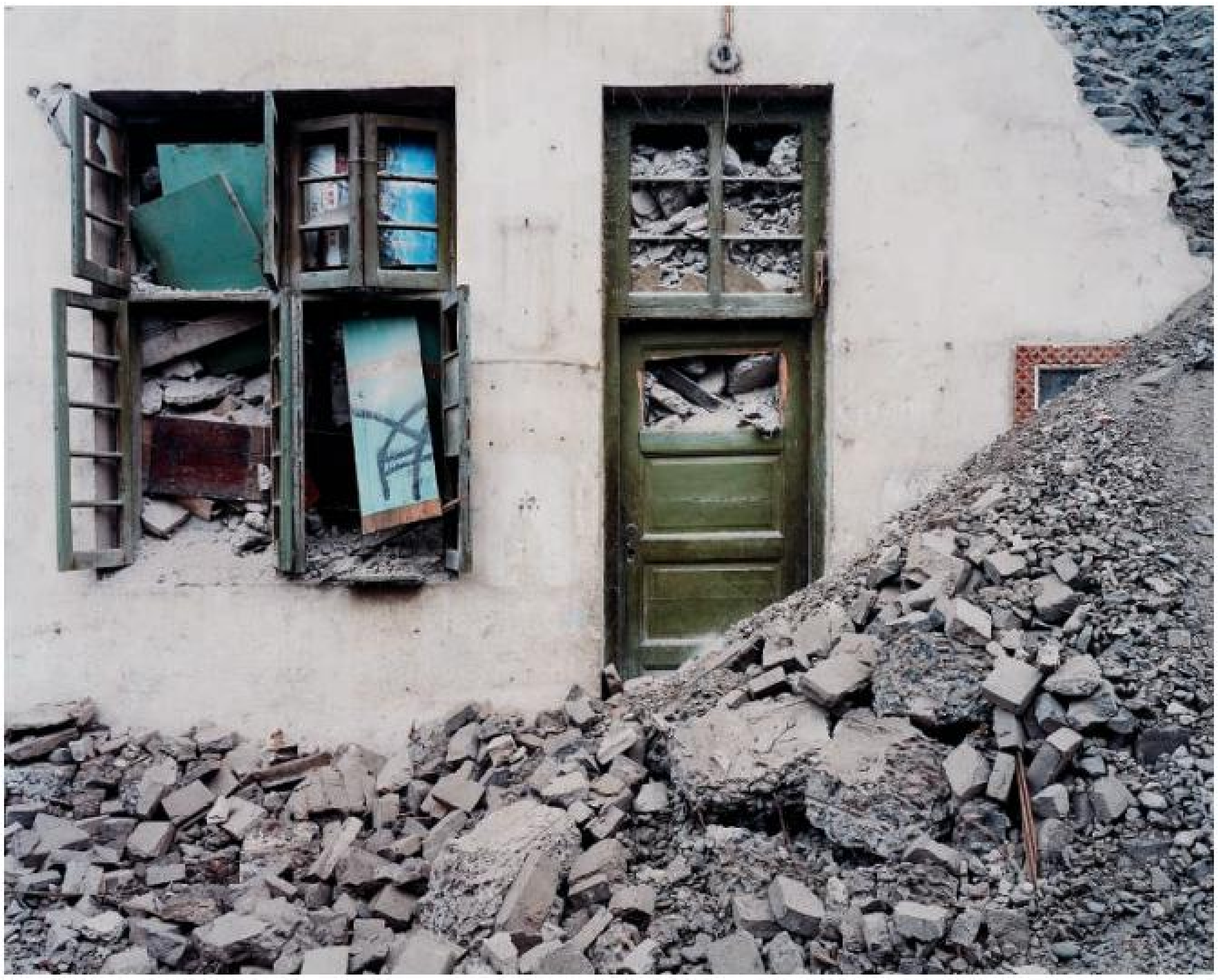
Memory Rendering of Man Stopping Tank in Beijing, 1989
Gelatin silver print, printed 1995.
18¾ x 12 in. (47.6 x 30.5 cm)
Signed, titled 'Memory Rendering of Tiananmen Square,' dated and numbered AP 1/1 in pencil on the verso. One from an edition of 3 plus 1 artist's proof.

Estimate
$8,000-12,000

Provenance
Brent Sikkema Gallery, New York, 1995

Exhibited
Hope Photographs, The National Arts Club, New York, February-March 1997, and traveling to 9 other venues through 2005

Literature
George and Marks, eds., *Hope Photographs*, p. 97 (this print)
Capivara, *Vik Muniz: Obra Completa 1987-2009*, p. 119
Arena, *Vik Muniz: Seeing is Believing*, pp. 26, 47



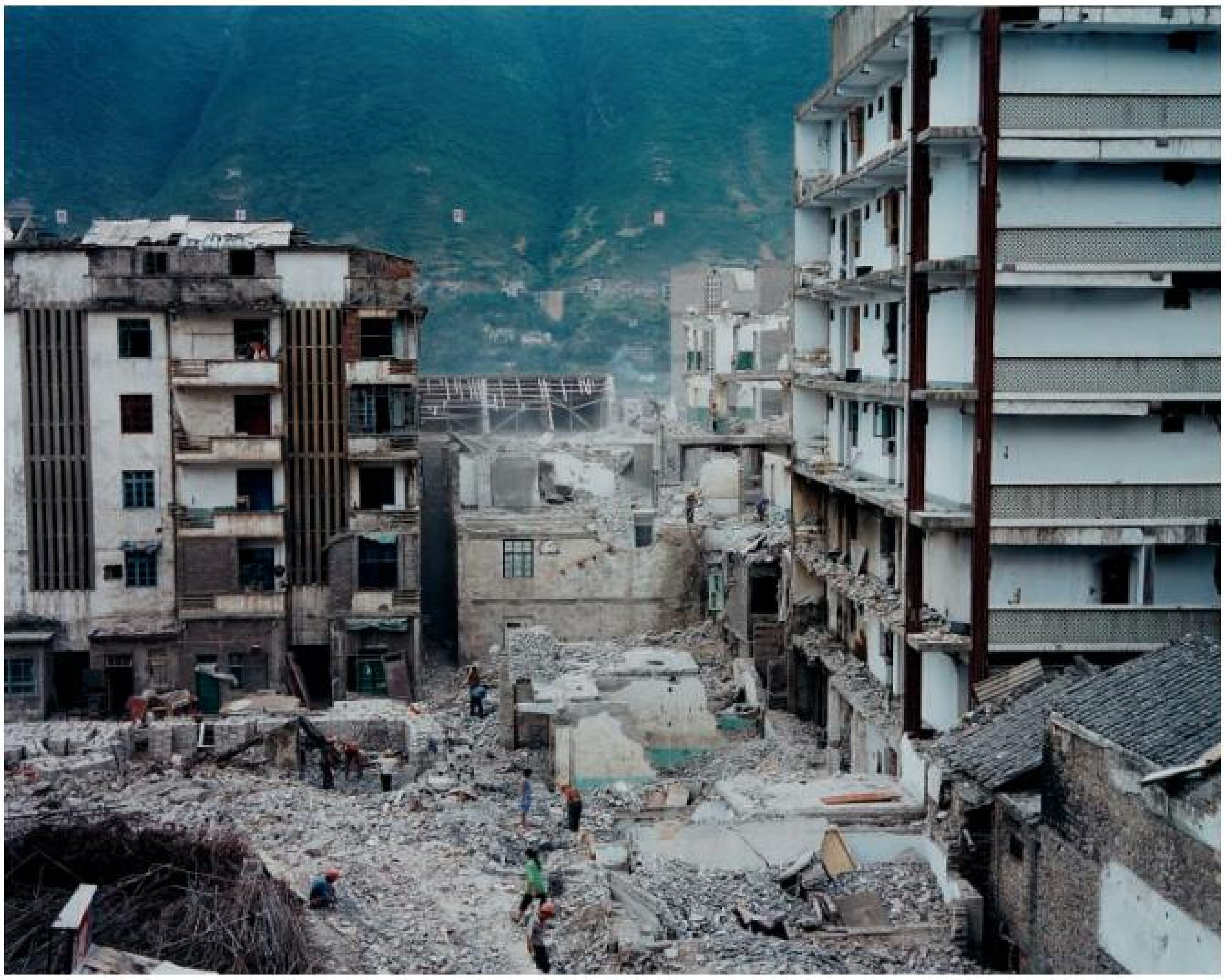
196. Edward Burtynsky b. 1955

Wushan #3, Yangtze River, China, 2002
Chromogenic print, mounted.
40 x 50 in. (101.6 x 127 cm)
Signed in ink, printed title, date and number 4/5 on a label affixed to the reverse of the frame.

Estimate
$5,000-7,000

Provenance
Charles Cowles Gallery, New York, 2004

Literature
Steidl, *Burtynsky China*, p. 26



197. Edward Burtynsky b. 1955

Wushan #5, Yangtze River, China, 2002
Chromogenic print.
40 x 50 in. (101.6 x 127 cm)
Signed in ink, printed title, date and number AP1 on a label affixed to the reverse of the mount. One from an edition of 5 plus artist's proofs.

Estimate
$5,000-7,000

Provenance
Charles Cowles Gallery, New York, 2004

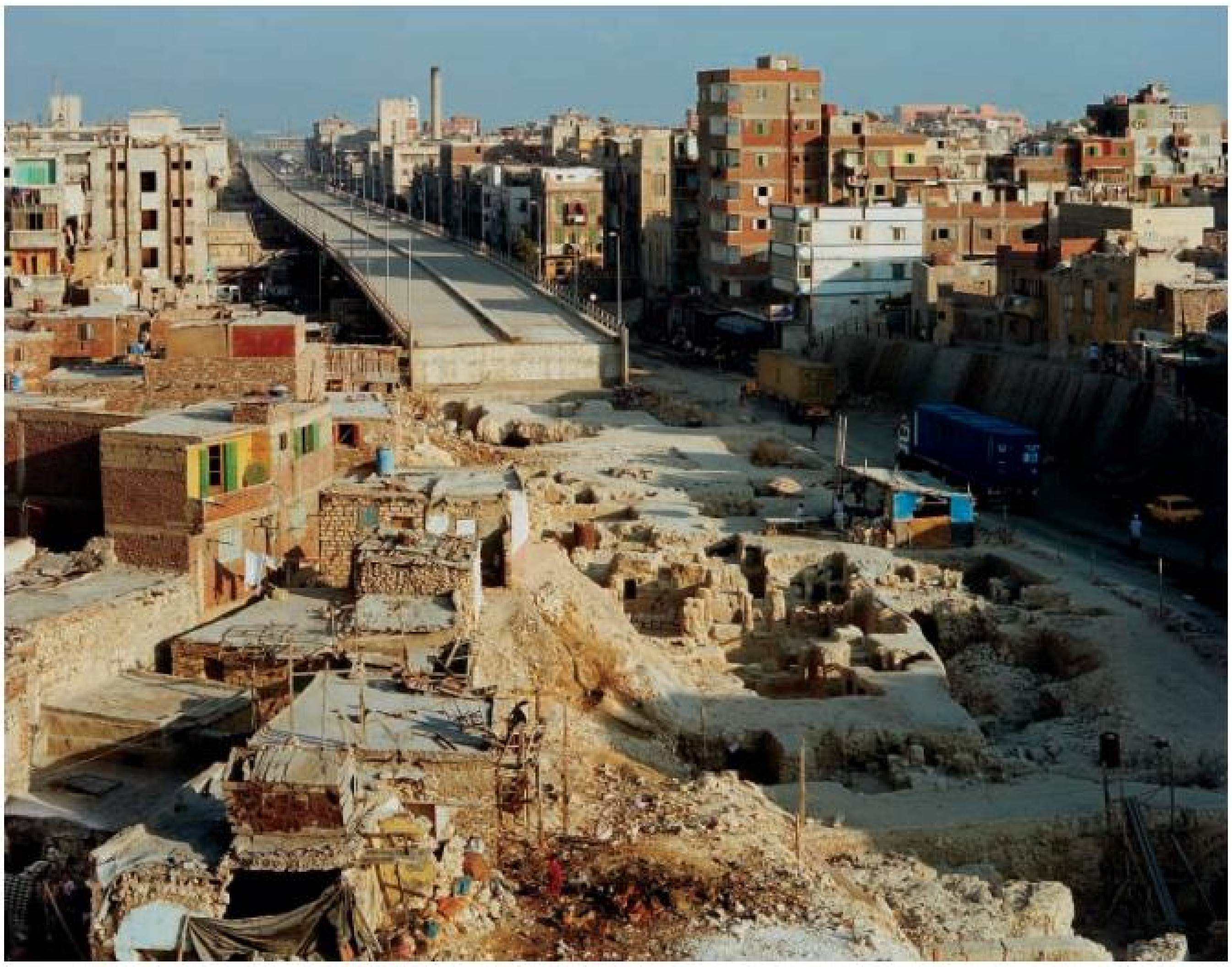
198. Robert Polidori b. 1951

Interrupted Highway, Gabbari, Alexandria, Egypt, 1999
Chromogenic print.
31 x 40 in. (78.7 x 101.6 cm)
Signed in ink on a label affixed to the reverse of the flush-mount. Number 2 from an edition of 10.

Estimate
$7,000-9,000

Provenance
Pace/MacGill Gallery, New York, 2003

Literature
Metropolis Books, *Robert Polidori's Metropolis*, pp. 74-75
Steidl, *Points Between...Up Till Now*, p. 233, there titled *Archaeological dig, Gabbari District, Alexandria, Egypt*

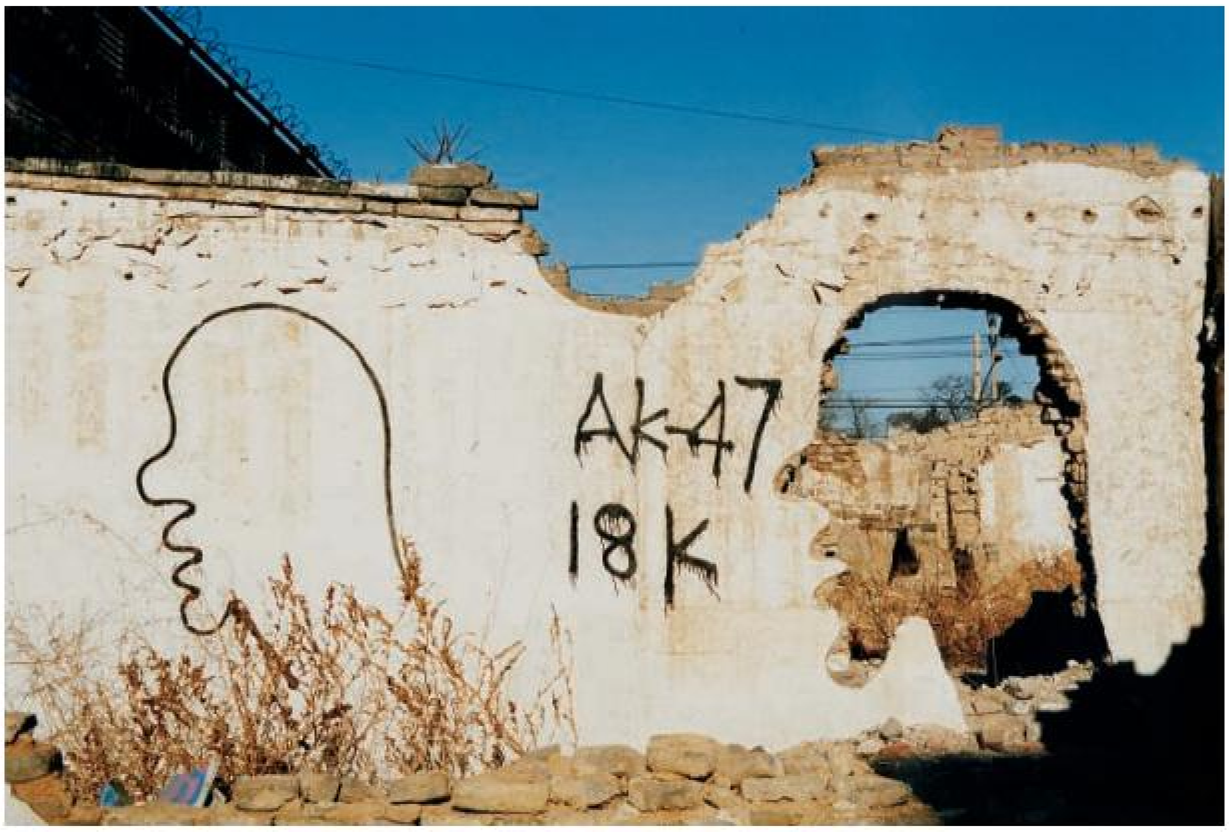


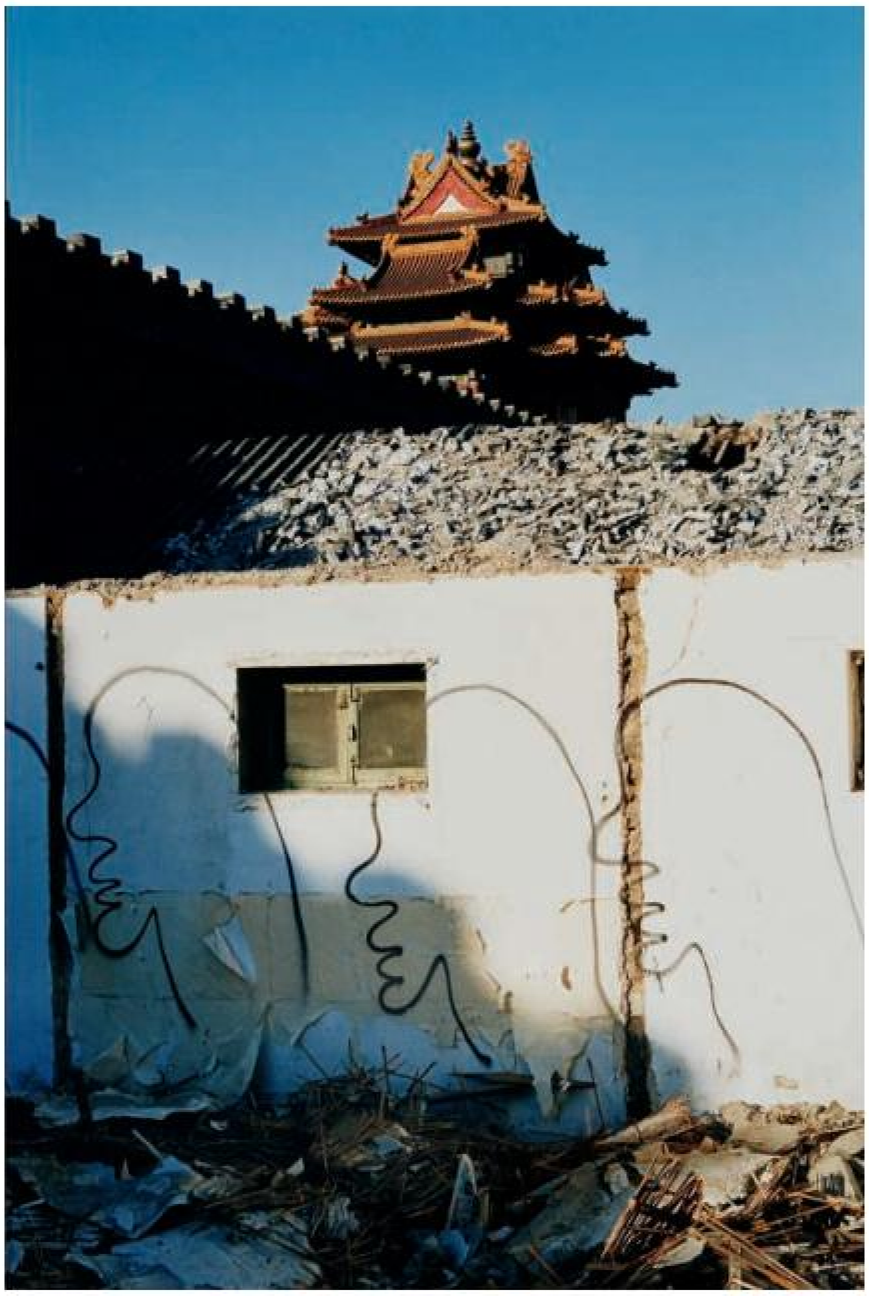
199. Zhang Dali b. 1963

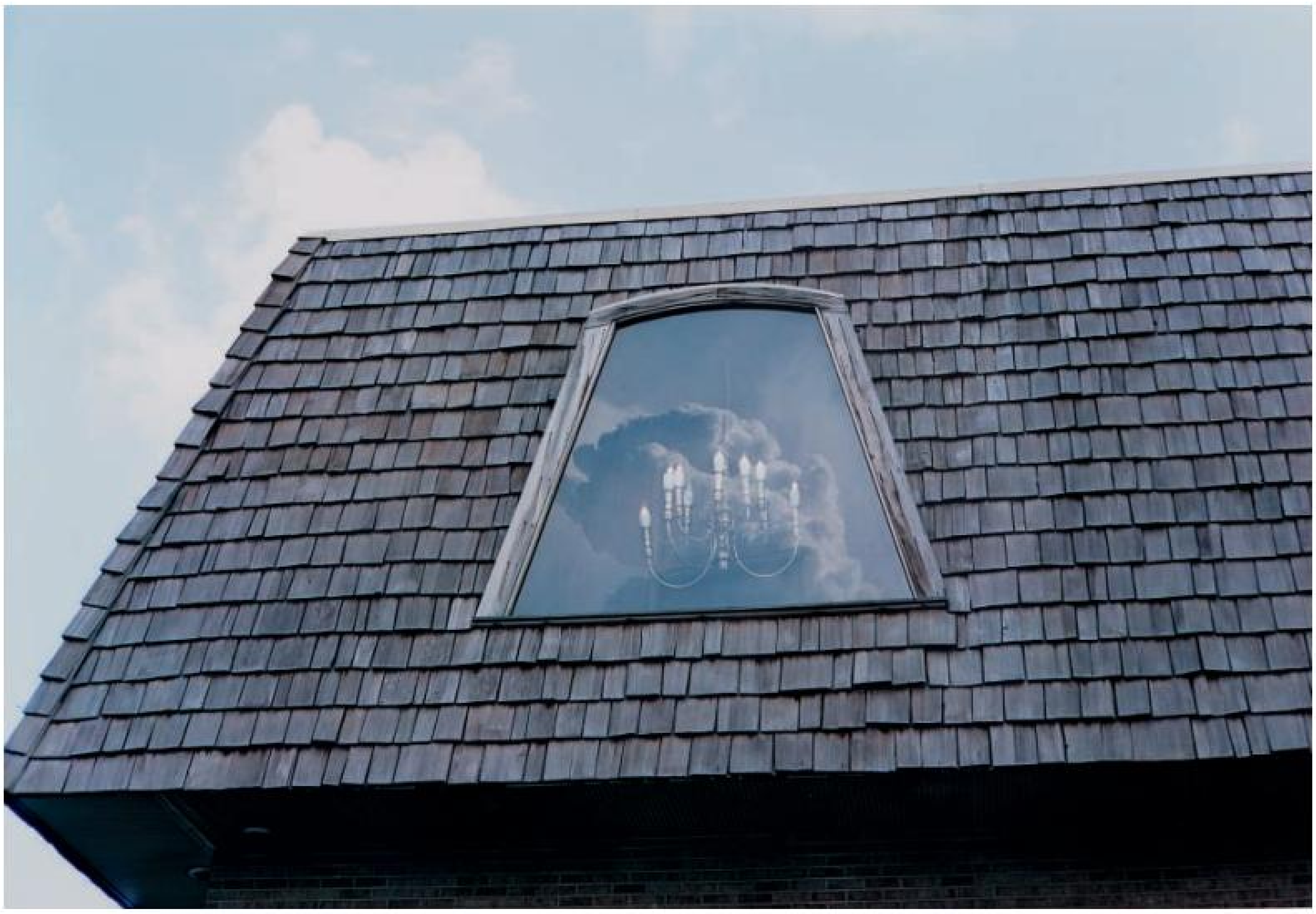
Demolition and Dialogue, Chaoyangmenwai Avenue, Beijing and *Dialogue, Forbidden City, Beijing*, 1998
Two chromogenic prints, flush-mounted.
Each 35¼ x 23½ in. (89.5 x 59.7 cm) or the reverse
Each signed, dated and numbered 1/10 in pencil on the verso.

Estimate
$4,000-6,000

Provenance
Courtyard Gallery, Beijing, 2002







200. William Eggleston b. 1939

Nashville, Tennessee, 1971
Dye transfer print.
12½ x 18 in. (31.8 x 45.7 cm)
Signed, titled and dated in pencil on the verso.

Estimate
$10,000-15,000

Provenance
Laurence Miller Gallery, New York, 1994

Exhibited
Hope Photographs, The National Arts Club, New York, February-March 1997, and traveling to 9 other venues through 2005

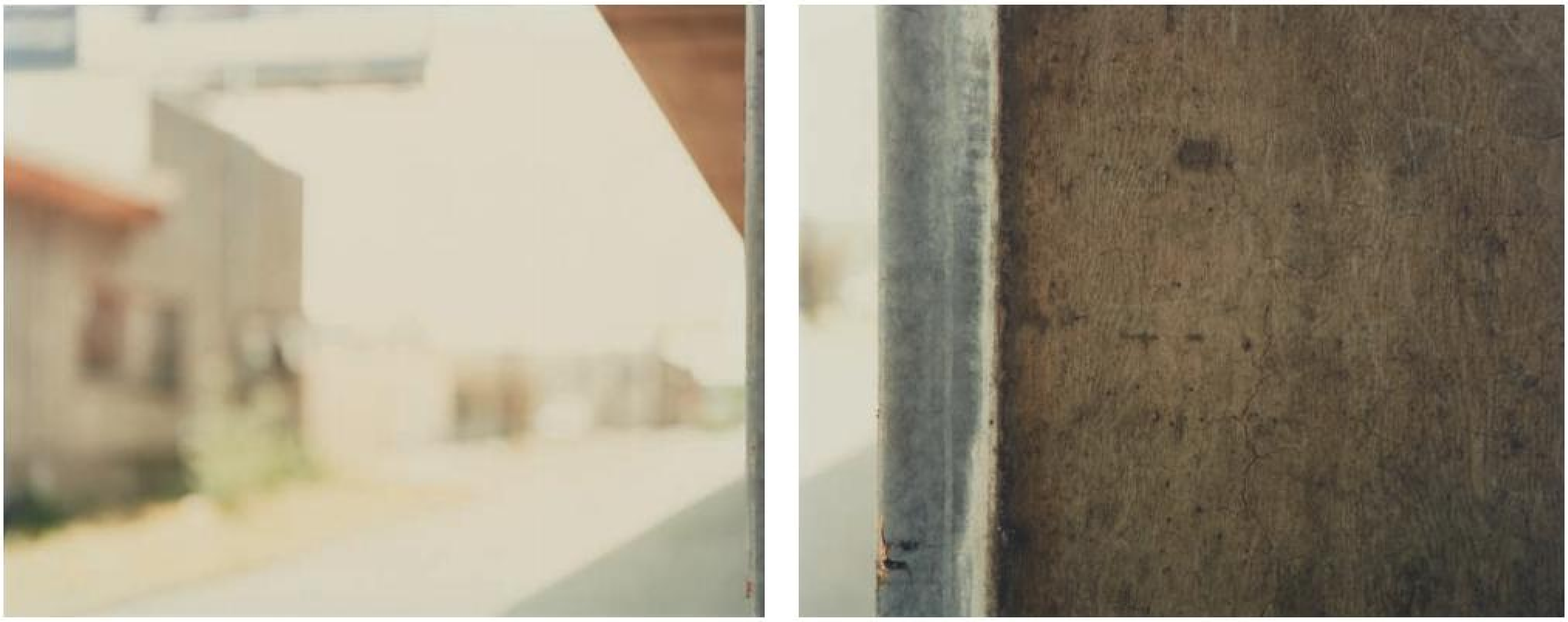
Literature
George and Marks, eds., *Hope Photographs*, p. 82 (this print)

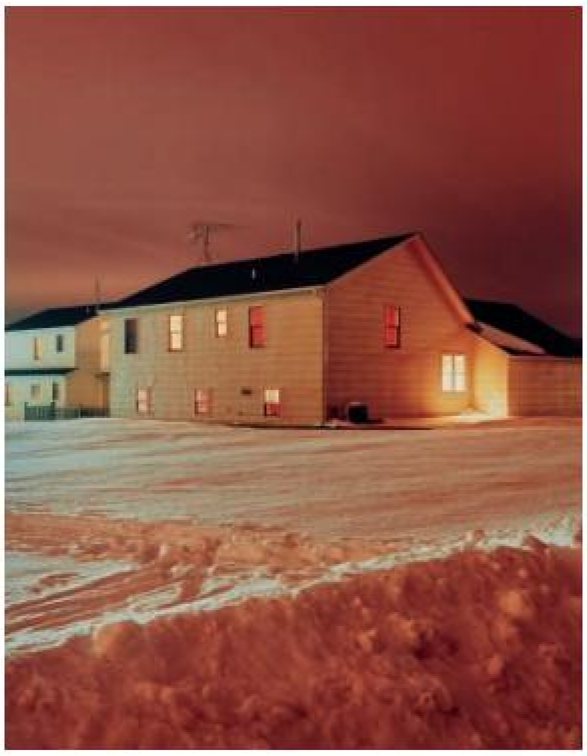
201. Uta Barth b. 1958

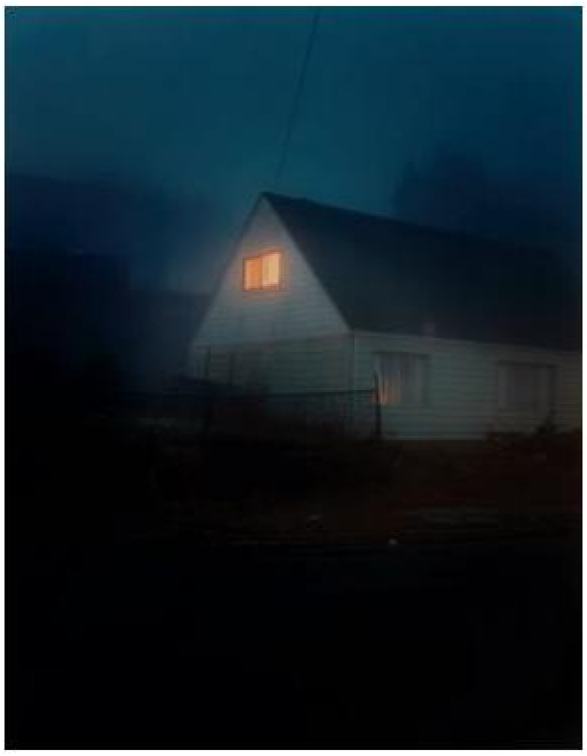
Untitled (98.12), 1998
Chromogenic print diptych.
Each 23½ x 29½ in. (59.7 x 74.9 cm)
Credited, titled and dated on a gallery label affixed to the reverse of each flush-mount. Number 2 from an edition of 6.

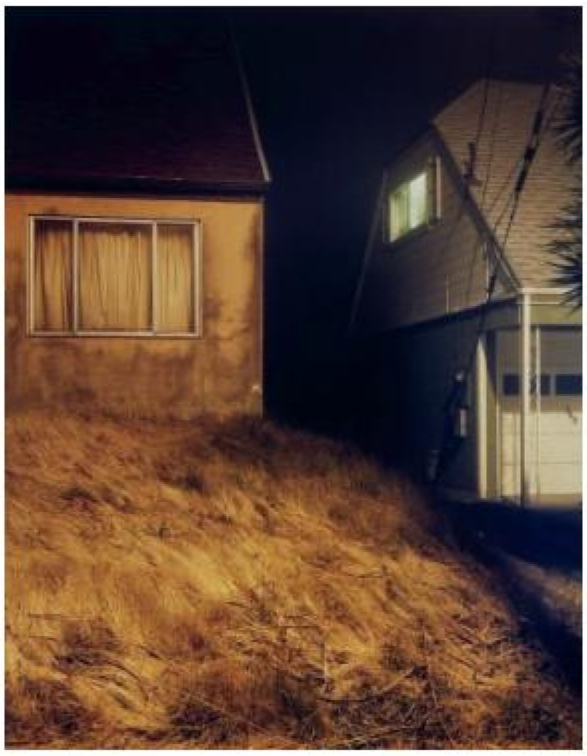
Estimate
$4,000-6,000

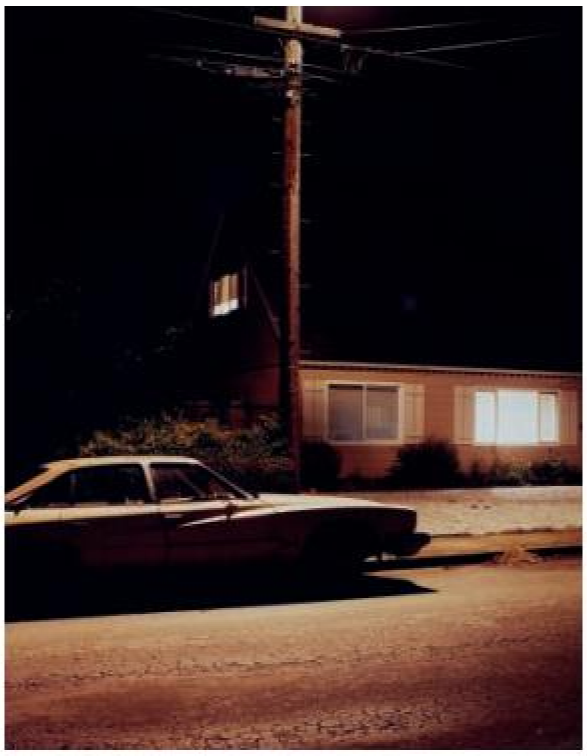
Provenance
Bonakdar Jancou Gallery, New York
Sotheby's, New York, Contemporary Art, Part 2, 15 November 2000, lot 150

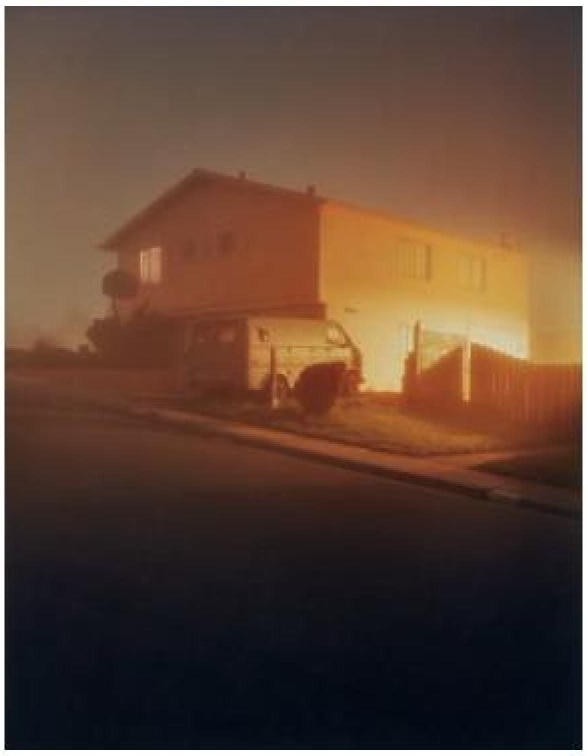












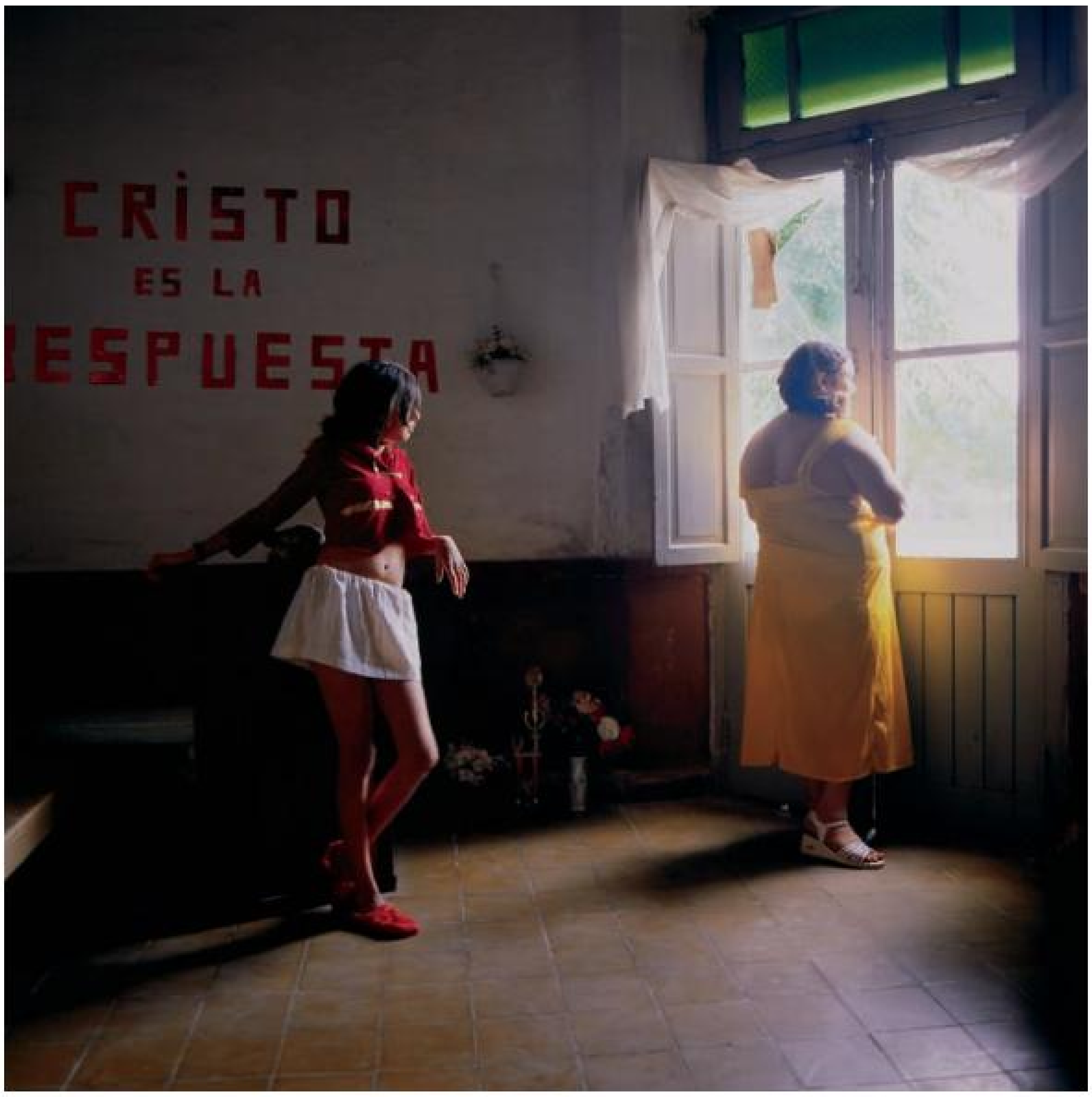
202. Todd Hido b. 1968

Selected Images from *House Hunting*, 1997-2000
Twenty-six chromogenic prints.
13¾ x 10⅝ in. (34.9 x 27 cm)
Each signed and numbered 2/10 in pencil on the verso.

Estimate
$10,000-15,000

Provenance
Nazraeli Press, Portland, 2008

Literature
Hido, *House Hunting*, 2001



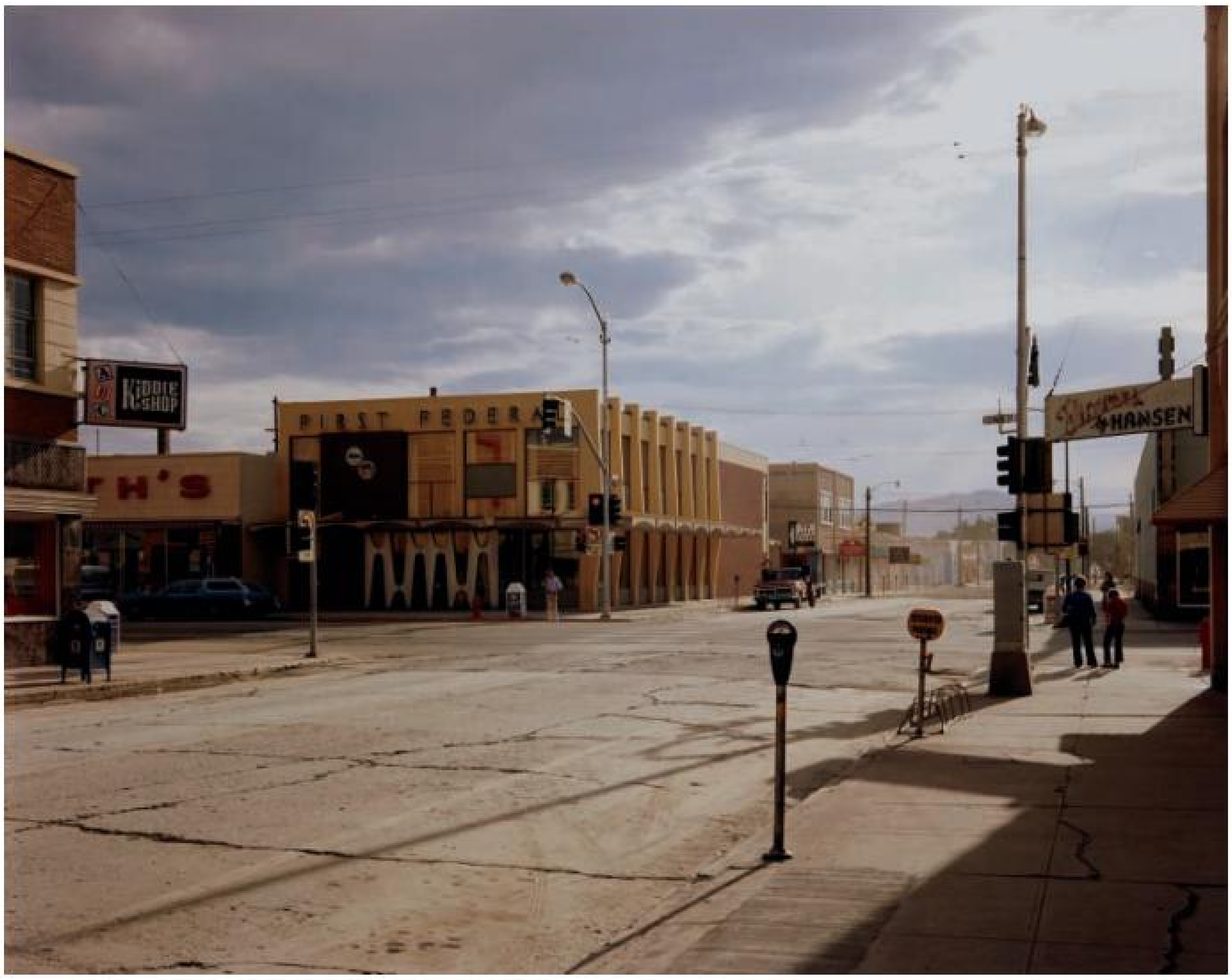
203. Alessandra Sanguinetti b. 1968

The Answer, 2002
Dye destruction print.
27 x 27⅛ in. (68.6 x 68.9 cm)
Signed, titled, dated and numbered AP 3/4 in ink on a label affixed to the verso. One from an edition 8 plus 4 artist's proofs.

Estimate
$3,000-5,000

Provenance
Yossi Milo Gallery, New York, 2004

Literature
Nazraeli Press, *The Adventures of Guille and Belinda and the Enigmatic Meaning of their Dreams*, n.p.



204. Stephen Shore b. 1947

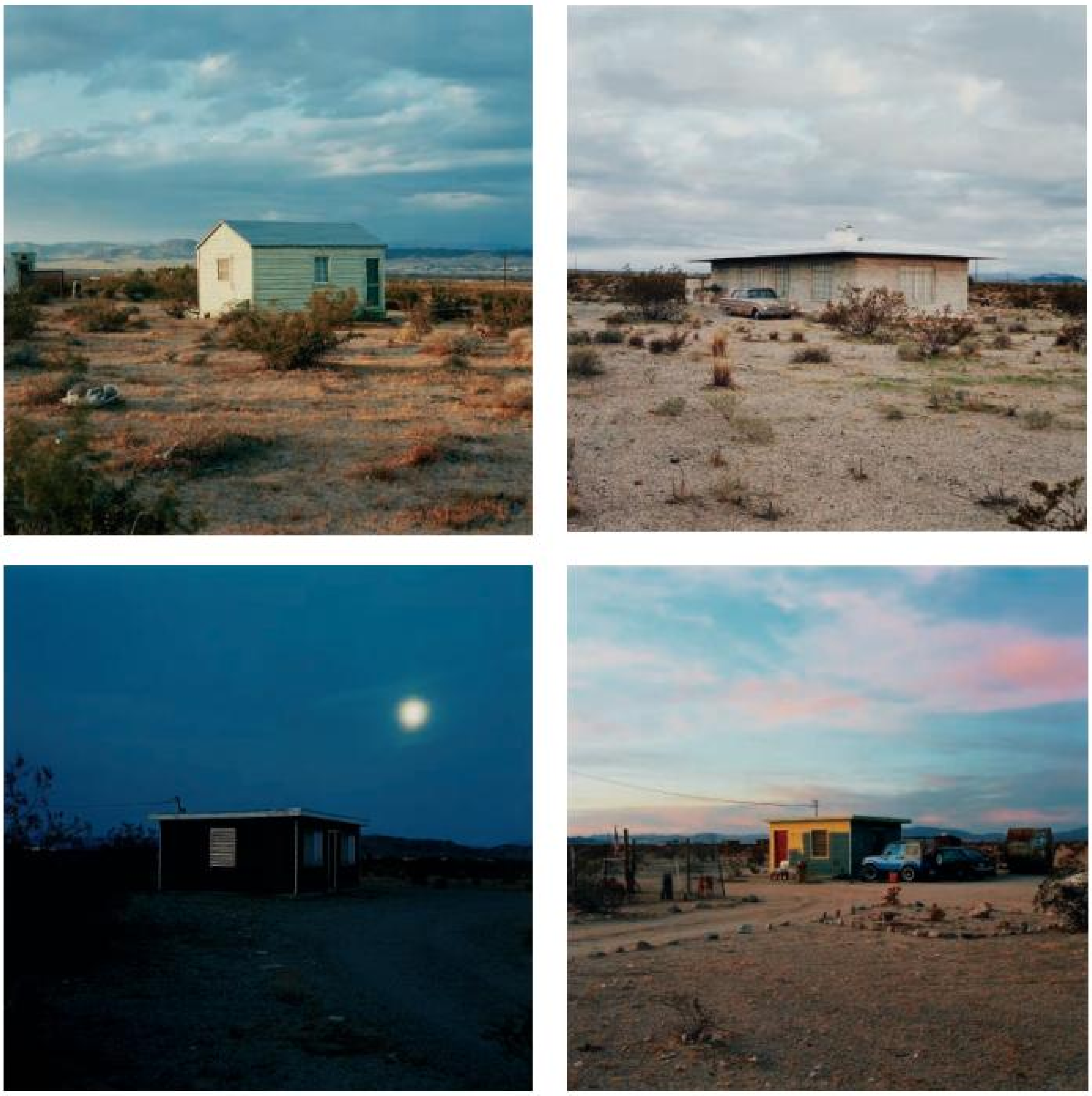
Selected Images, 1974-1981
Three chromogenic prints, printed later.
Each approximately 17 x 21½ in. (43.2 x 54.6 cm)
Each signed, titled, dated and numbered in ink on the verso. Each from an edition of 8.

Estimate
$12,000-18,000

Provenance
Acquired directly from the artist, 2001

Literature
Aperture, *Stephen Shore: Uncommon Places*, p. 93

Titles include:
Second Street East and South Main Street, Kalispell, Montana, August 22, 1974; *Graig Nettles, Fort Lauderdale, Florida, March 1*, 1978; *North Black Avenue, Bozman, Montana, January 16*, 1981



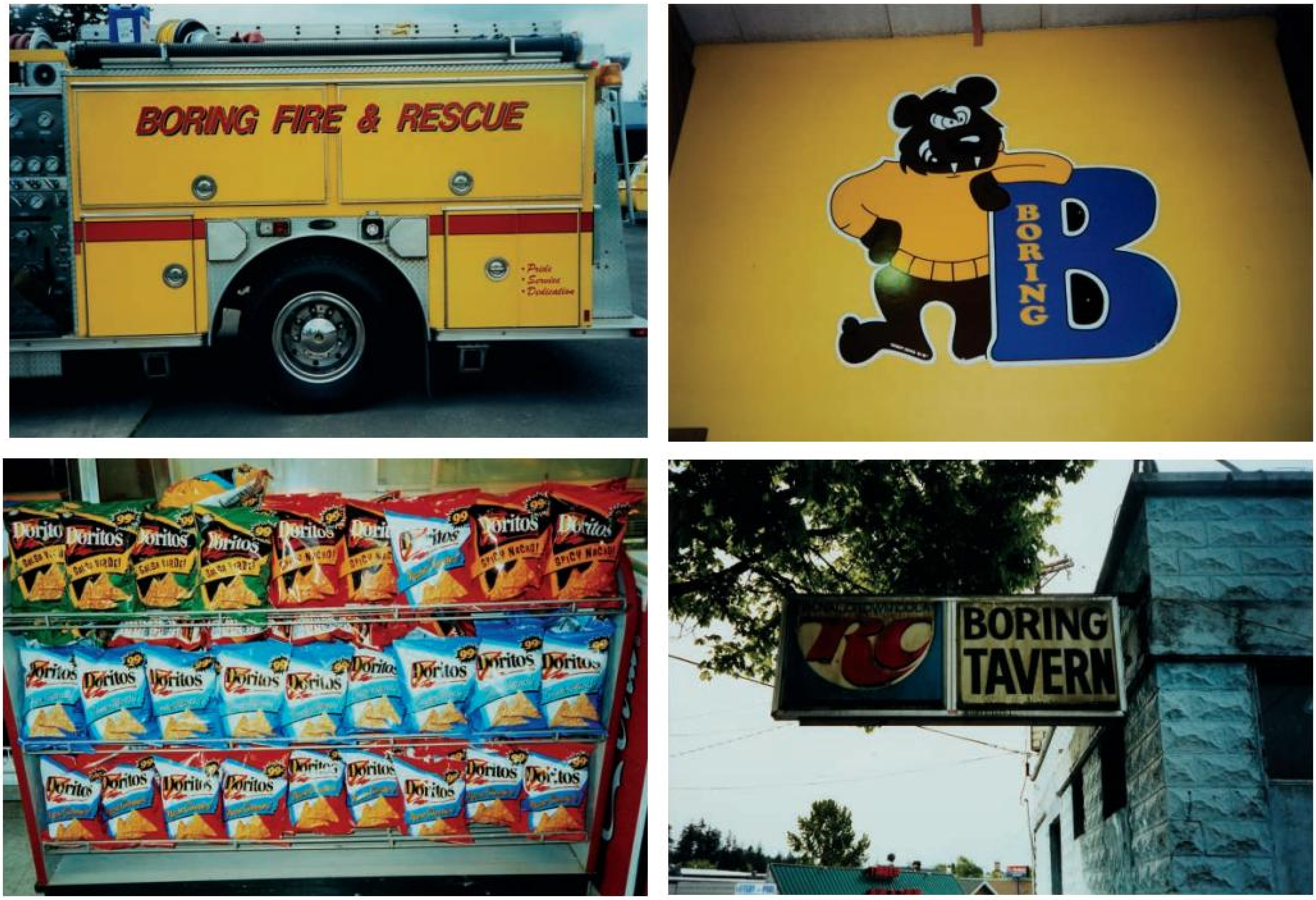
205. John Divola b. 1949

Selected Images from *Isolated Houses*, 1995-1998
Four archival pigment prints.
Each 30 x 30 in. (76.2 x 76.2 cm)
Each signed, dated, numbered and copyright notation in pencil on the reverse of the flush-mount. Each from an edition of 8.

Estimate
$4,000-6,000

Provenance
Acquired directly from the artist, 2004

Literature
Nazraeli Press, *Isolated Houses*, n.p.


BORING FIRE & RESCUE
Pride
Service
Dedication
BORING
Doritos
RC
BORING TAVERN

206. Martin Parr b. 1952

Boring Photographs, 2000
Album with 468 chromogenic prints.
Each 4 x 6 in. (10.2 x 15.2 cm)
Signed, titled, dated and numbered 11/12 in ink on the second-to-last print on the final album page.

Estimate
$5,000-7,000

Provenance
Christie's, New York, 18 April 2001, lot 290

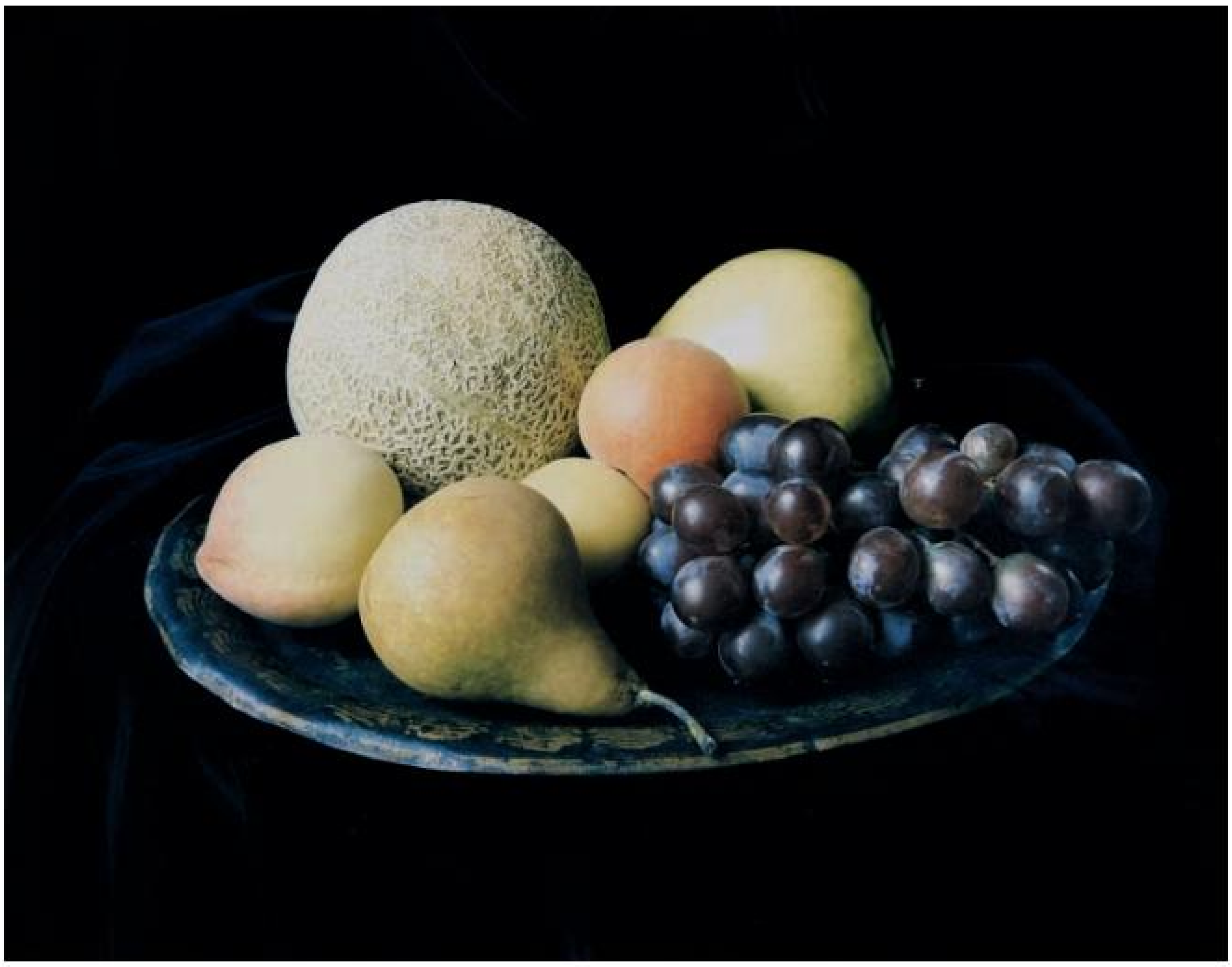
207. Evelyn Hofer 1922-2009

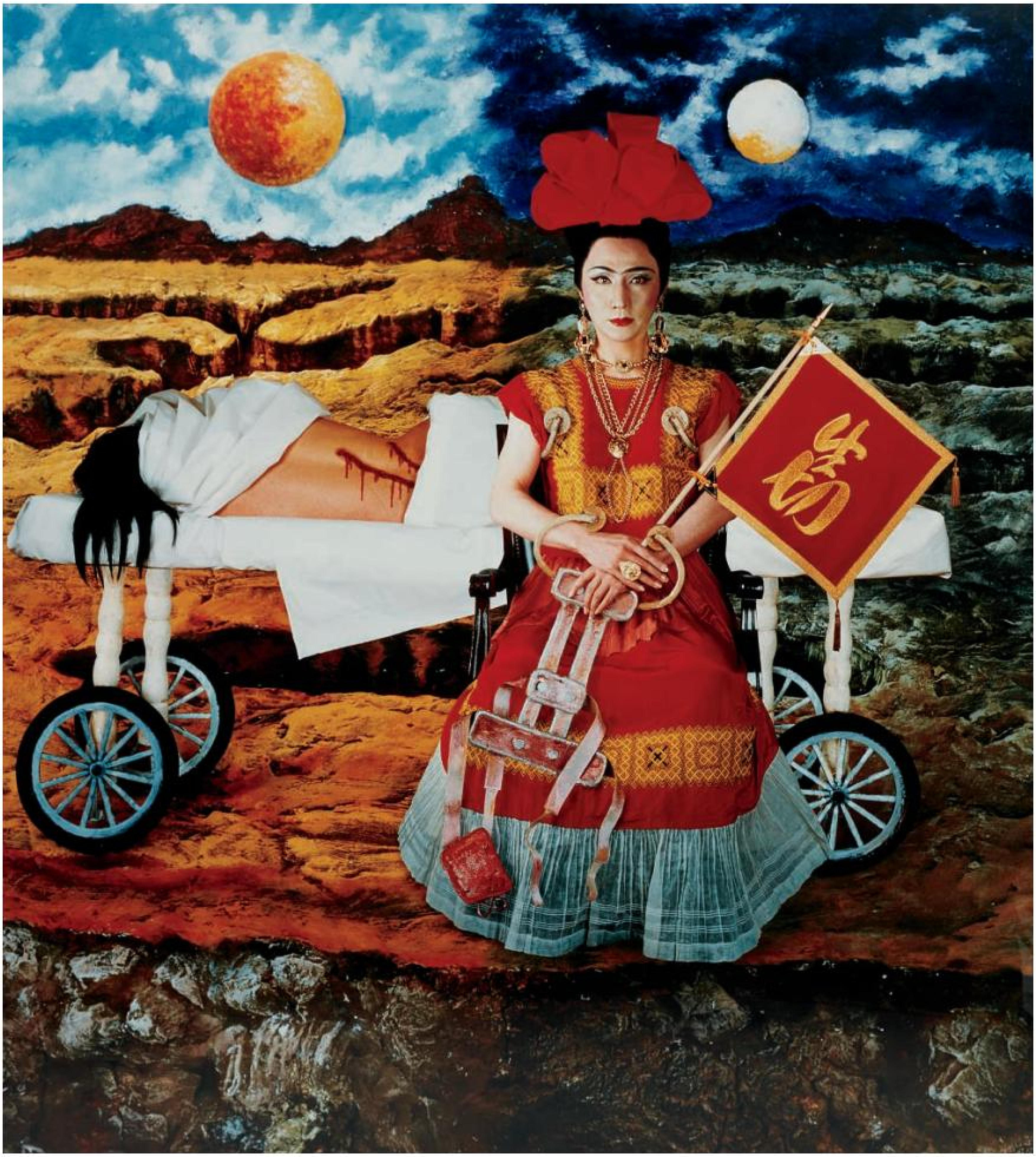
Déjà vu Still-Life, 1992
Dye transfer print.
13½ x 17 in. (34.3 x 43.2 cm)
Signed, titled and dated in pencil on the verso.

Estimate
$5,000-7,000

Provenance
Witkin Gallery, New York

Literature
Steidl, *Evelyn Hofer*, p. 295





208. Yasumasa Morimura b. 1951

An Inner Dialogue with Frida Kahlo (Will to Live), 2001
Chromogenic print, flush-mounted.
76 x 68¼ in. (193 x 173.4 cm)
Signed, numbered 2/5 in ink, printed credit, title and
date on a label affixed to the reverse of the frame.

Estimate
$10,000-15,000

Provenance
Luhring Augustine, New York, 2002

Literature
Aperture, *Daughter of Art History*, p. 109
Reflex New Art Gallery, *Yasumasa Morimura, On Self-Portrait: Through the Looking-Glass*, p. 125

209. Robert Heinecken 1931-2006

Shiva, the Lord Whose Half Is Woman, 1990
Relief collage of magazine advertisements.
83¾ x 48 x 3½ in. (212.7 x 121.9 x 8.9 cm)
Signed, titled and dated in ink on the reverse of the flush-mount.

Estimate
$15,000-25,000

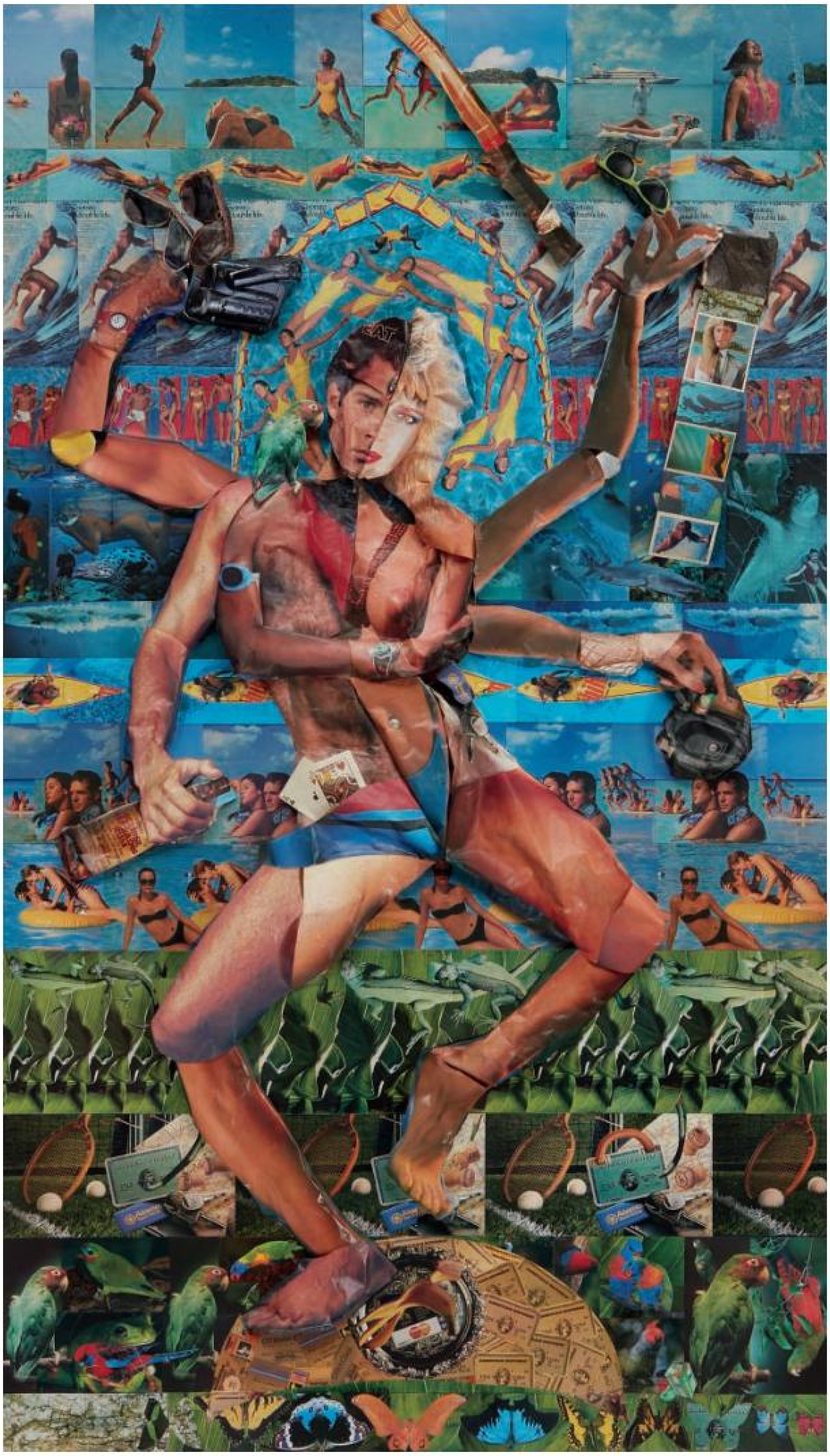
Provenance
Acquired directly from the artist, 2006

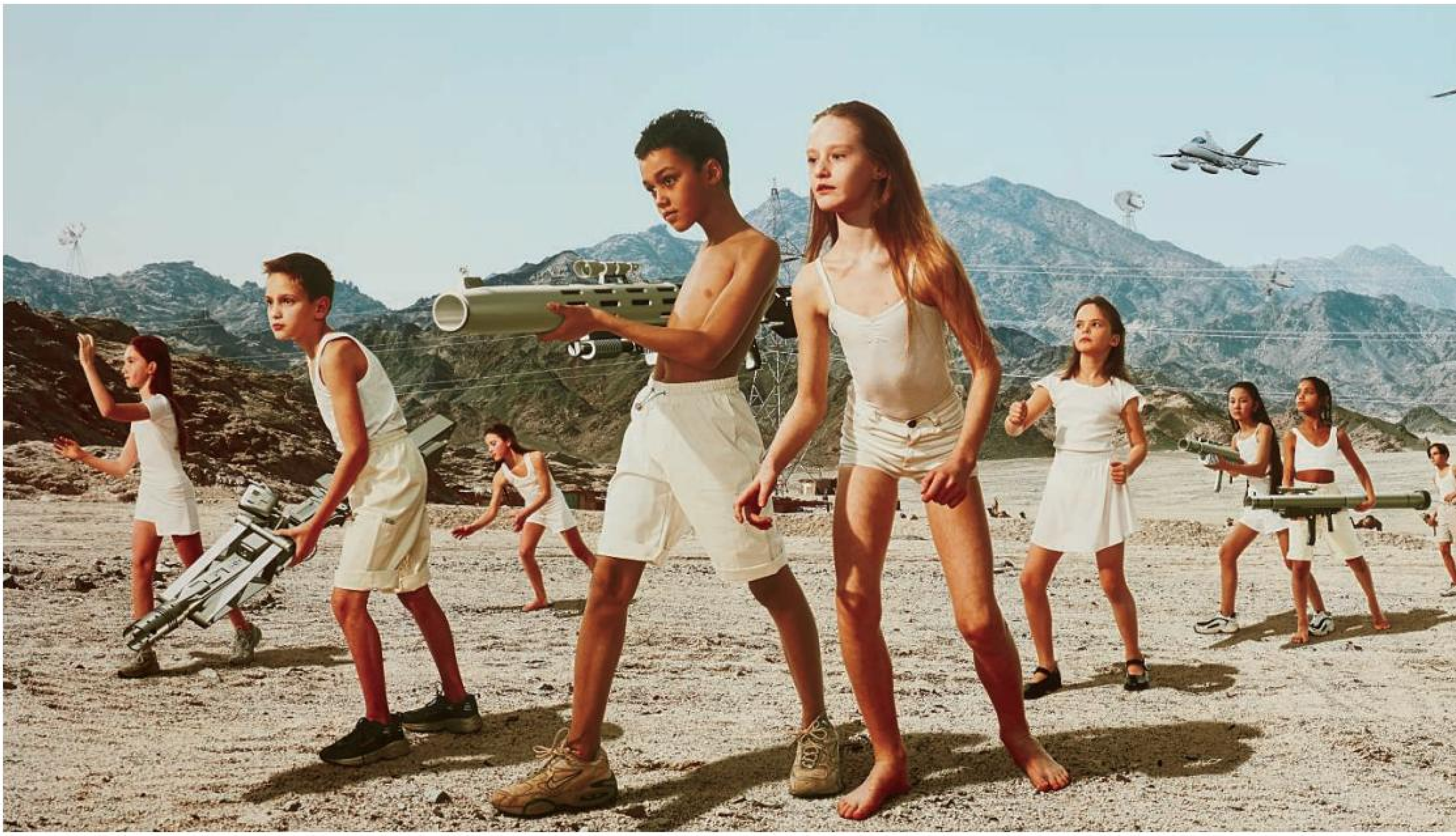
Exhibited
Robert Heinecken, Photographist: A Thirty-Five-Year Retrospective, Museum of Contemporary Art, Chicago, 1 October- 28 November 1999, traveling to Los Angeles County Museum of Art, 13 February- 24 April 2000

Literature
Museum of Contemporary Art, *Chicago, Robert Heinecken: Photographist*, cover (cropped), pl. 94, fig. 4

In 1989, the conceptual artist Robert Heinecken began a suite of collages based upon the Hindu deity Shiva. Heinecken's grandfather had traveled to India as a missionary and married a Hindu woman. Inspired by his Hindu grandmother, Robert Heinecken maintained a lifelong interest in the religion, especially for the gender-shifting Shiva. Heinecken said, "Hinduism is the only religion where the boss can become anything: man, woman, tree . . . The love of sex, the poetry of sex, is so much tied into Hindu religion . . . I think you can find sexuality in everything, if you look closely enough, and I think it's there in all my work" (told to A. D. Coleman, quoted in *Robert Heinecken: Object Matter*).

Heinecken's fascination with sexuality – and its appropriation by the media – is on full display in this work, which addresses Shiva's dual gender in title and execution. Heinecken clipped and collaged magazine images over a three-dimensional form, creating a dazzlingly complex commentary that is simultaneously a celebration of Shiva's polymorphism and an incisive critique of the vapidity of media culture.





210. AES+F b. 1955, b. 1958, b. 1957 and b. 1956

Episode 3, No. 8 from *Action Half Life*, 2003
Archival pigment print on canvas.
59 x 176 x 1½ in. (149.9 x 447 x 3.8 cm)
Signed in ink, printed title, date, credit and number AP 3/3 on an illustrated Certificate of Authenticity affixed to the reverse of the frame. One from an edition of 3 plus 3 artist's proofs.

Estimate
$20,000-30,000

Provenance
Clare Oliver Fine Arts, New York, 2004

Literature
Palace Editions, *AES, AES+F*, pp. 240-249

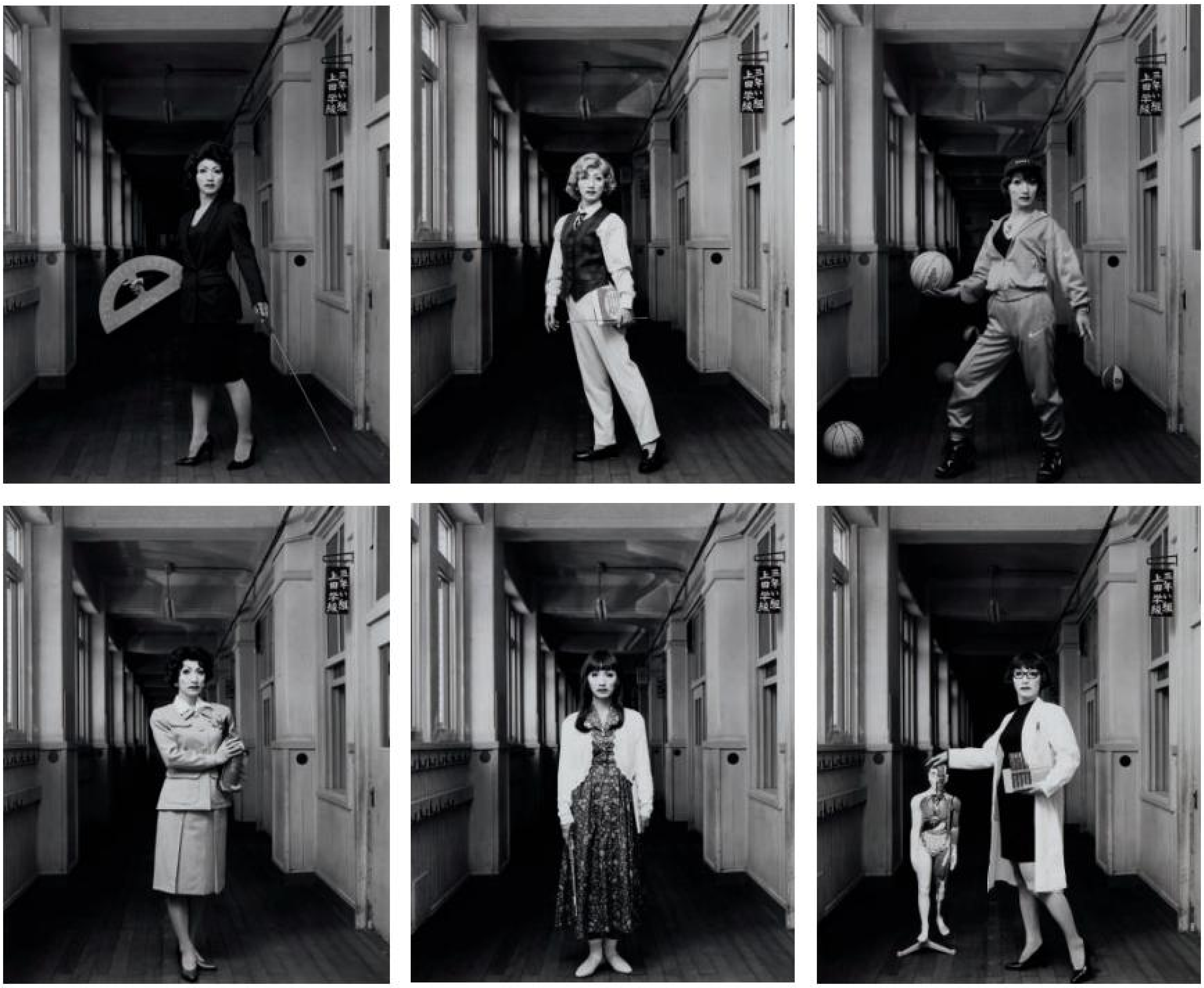
211. Barbara Probst b. 1964

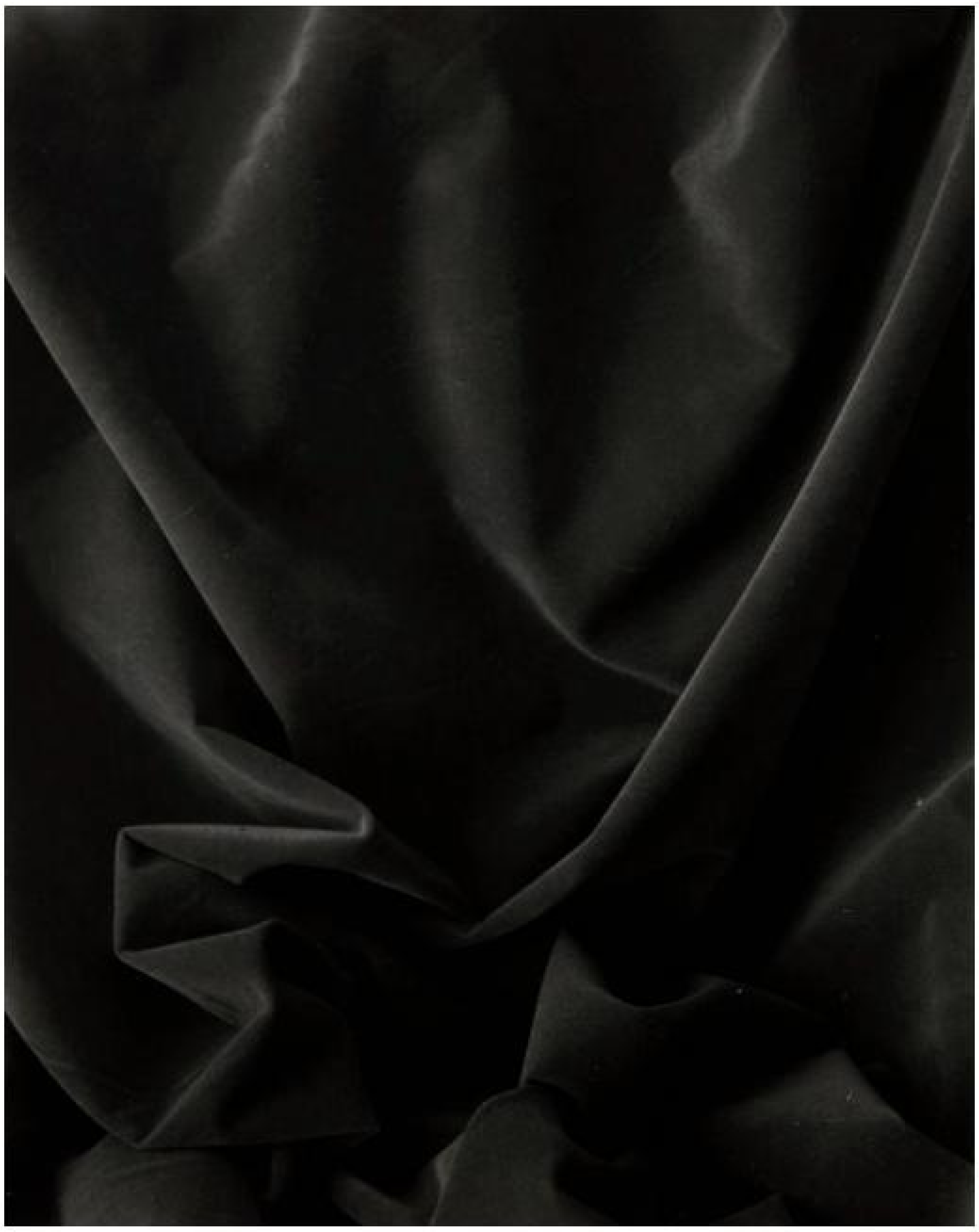
Exposure #39: N.Y.C., 545 8th Avenue, 03.23.06, 1:17 p.m., 2006
Archival pigment print diptych, each flush-mounted.
Each 65½ x 43½ in. (166.4 x 110.5 cm)
Signed in ink, printed title, date, credit and number 5/5 on an illustrated label affixed to the reverse of the frame of print 1.

Estimate
$6,000-8,000

Provenance
Murray Guy Gallery, Inc., New York, 2006

Exhibited
New Photography 2006: Jonathan Monk, Barbara Probst, Jules Spinatsch, The Museum of Modern Art, New York, 21 September 2006–8 January 2007





212. Yasumasa Morimura b. 1951

Selected Images from *School Teacher*, 1996
Six gelatin silver prints.
Each 10¼ x 8¼ in. (26 x 21 cm)
Each signed, dated and numbered in pencil on the verso. Each from an edition of 10.

Estimate
$5,000-7,000

Provenance
Yoshiko Isshiki, Tokyo, 2002

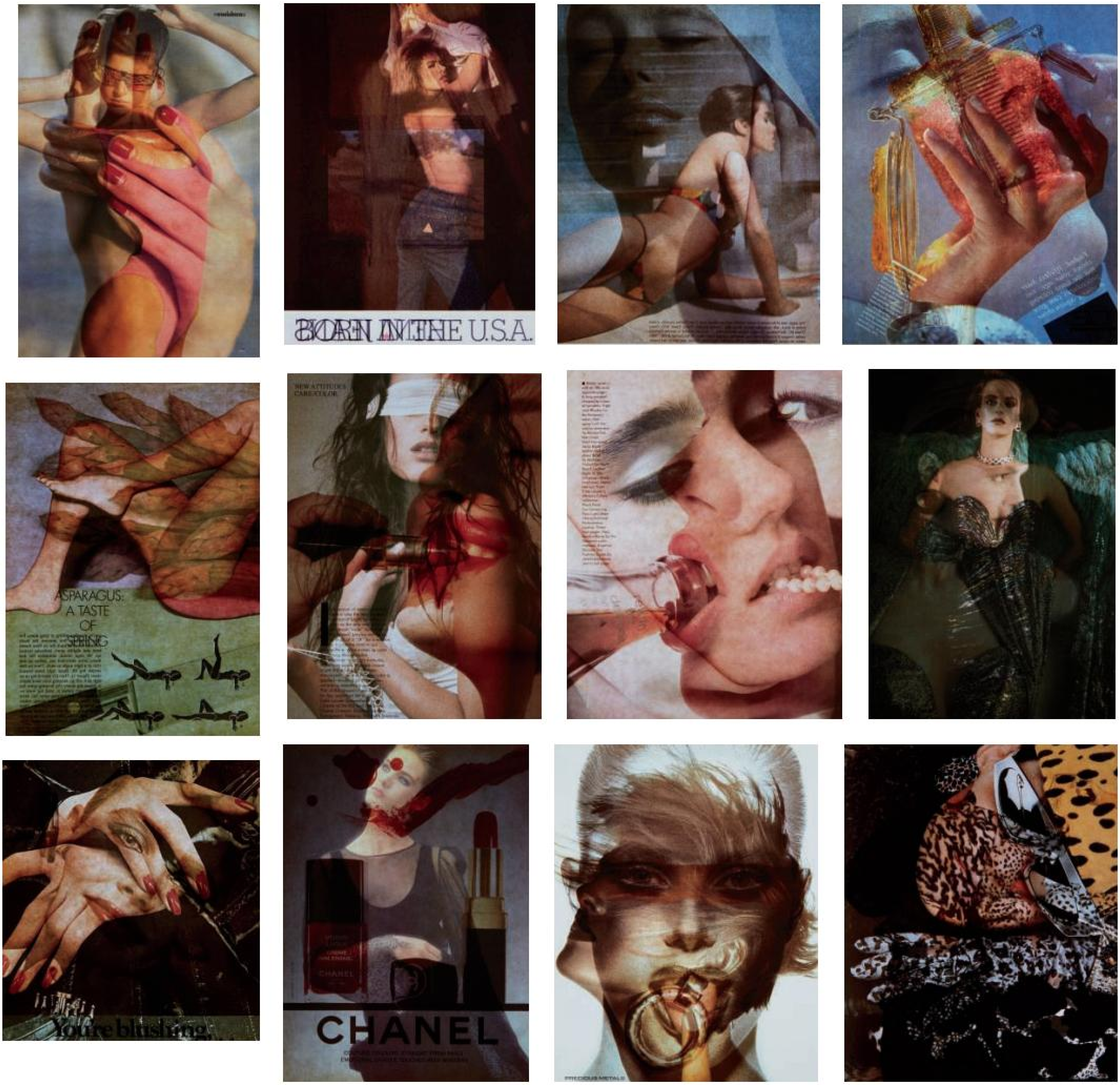
Exhibited
PhotoGENEsis: Opus 2, Santa Barbara Museum of Art, 9 November 2002- 9 February 2003

213. James Welling b. 1951

Selected Images from *Drapes*, 1981
Three gelatin silver prints.
Each approximately 9½ x 7½ in. (24.1 x 19.1 cm)
Each initialed, titled and dated in pencil or ink on the verso.

Estimate
$6,000-8,000

Provenance
Leslie Tonkonow Artworks + Projects, New York, 1998



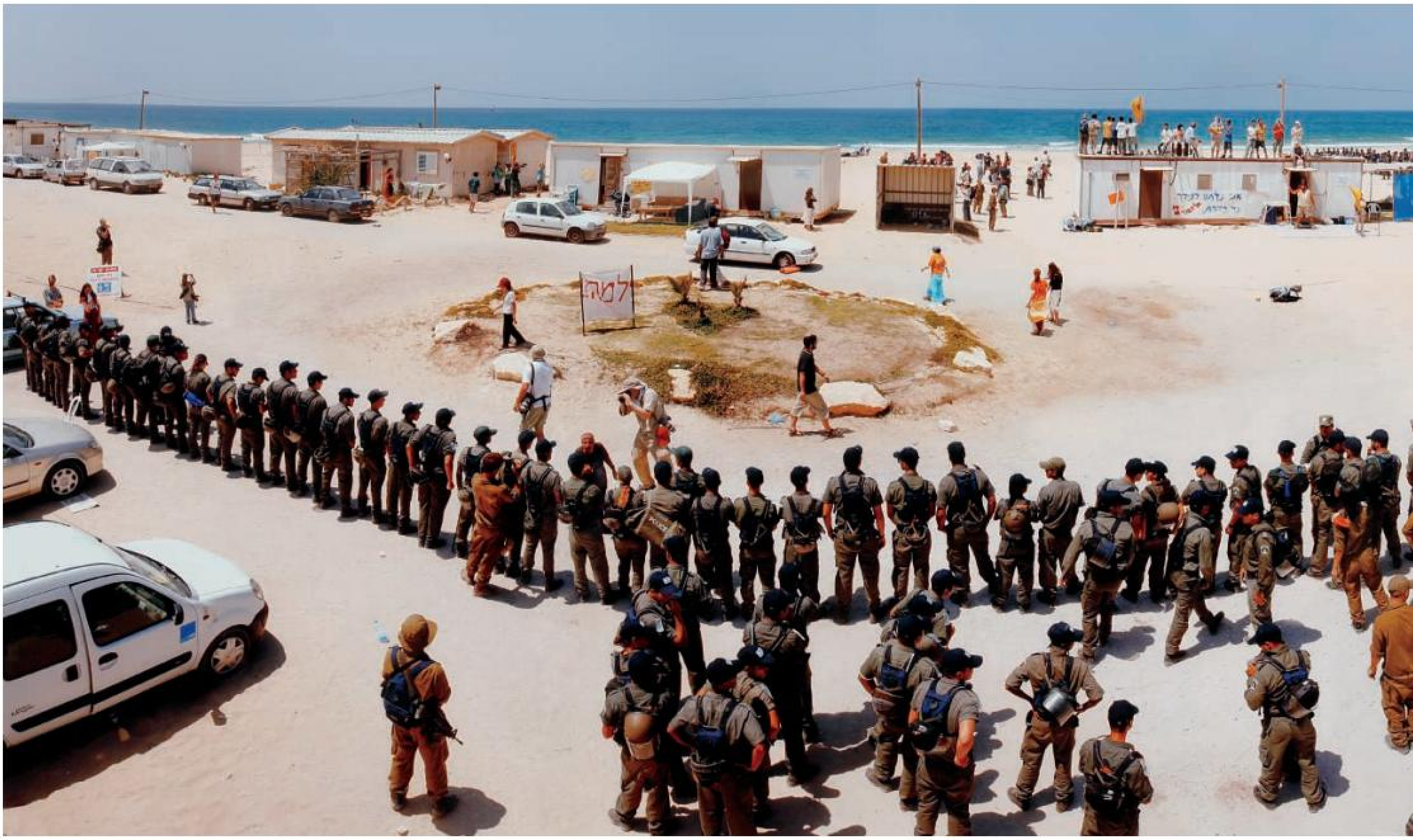
214. Robert Heinecken 1931-2006

Recto/Verso
Berkeley: Landweber/Artists, 1989.
Twelve dye destruction prints.
Varying dimensions from 8⅝ x 8 in. (21.9 x 20.3 cm) to 10¾ x 9 in. (27.3 x 22.9 cm)
Each signed, titled, dated, numbered sequentially 1-12, numbered 46/50 and copyright notation in ink on the verso; each numbered sequentially 1-12 in pencil on the mat interior. Numbered 46/50 in pencil on the colophon. Each print individually matted with accompanying essay text on semi-translucent sheet. Issued with *Are You Rea* (Los Angeles: self-published, 1968), a portfolio of twenty-five lithographs.

Estimate
$30,000-50,000

Provenance
Acquired directly from the artist, 2006

Literature
The Museum of Modern Art, *Robert Heinecken: Object Matter*, pp. 50-59, 134-139
Museum of Contemporary Art, Chicago, *Robert Heinecken: Photographist*, pls. 19-44, 71-73



215. Barry Frydlender b. 1954

Shirat Hayam ("End of Occupation?" series #2), 2005
Chromogenic print, mounted.
47 x 119 in. (119.4 x 302.3 cm)
Overall 60 x 131 in. (152.4 x 332.7 cm)
Signed in ink, printed title, date, credit and number 2/8 on an illustrated label affixed to the reverse of the frame.

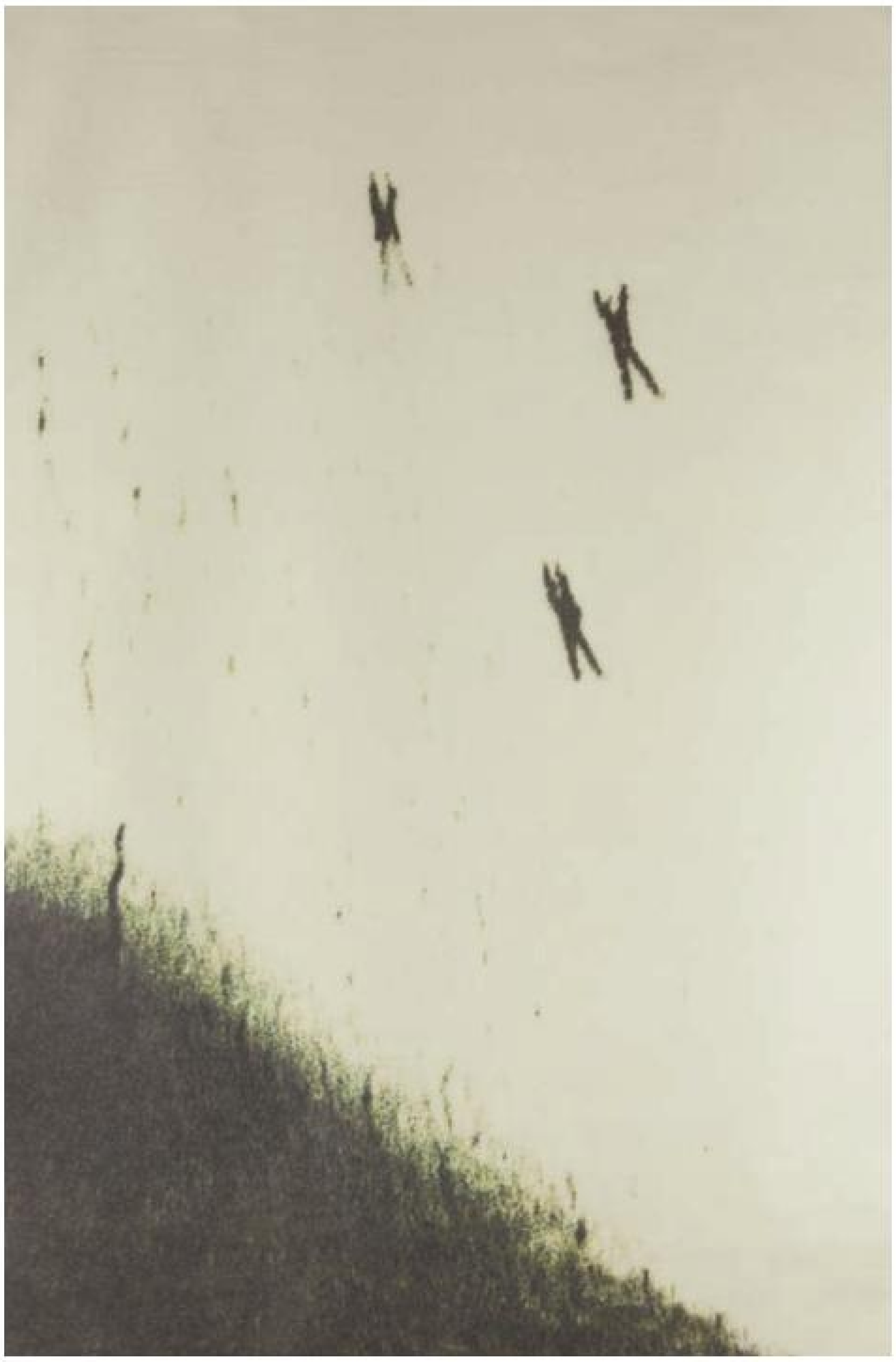
Estimate
$25,000-35,000

Provenance
Andrea Meislin Gallery, New York, 2006

Exhibited
Barry Frydlender: Place and Time, The Museum of Modern Art, New York, 17 May- 3 September 2007 (another print exhibited)

Literature
The Museum of Modern Art, *Barry Frydlender: Place and Time*, pl. 8
'The Annotated Artwork,' *New York Magazine*, 22 July 2007
'Fragments of Israel, Assembled Into a Whole,' *The New York Times*, 13 May 2007

Other prints of this image are in the collections of The Tel Aviv Museum of Art and The Museum of Contemporary Art, Los Angeles, as well as four private collections. The last print in the edition remains on reserve with Meislin Projects, New York.

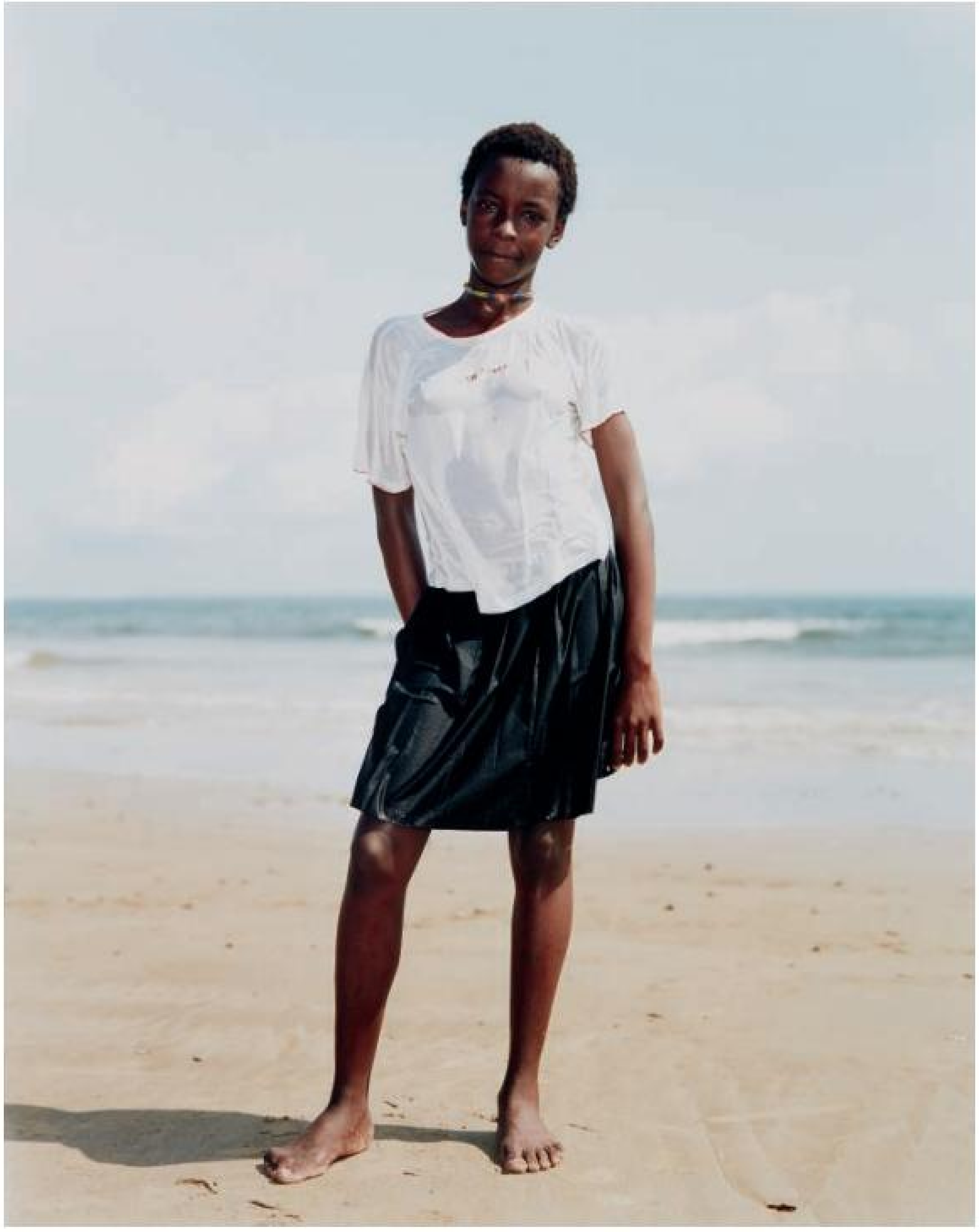


216. Michal Rovner b. 1957

Untitled, 1995
Archival pigment print on canvas.
Overall 102 x 71 in. (259.1 x 180.3 cm)

Estimate
$5,000-7,000

Provenance
Pace/MacGill Gallery, New York, 1998



217. Rineke Dijkstra b. 1959

Libreville, Gabon, June 2, 2002
Chromogenic print.
13¾ x 11 in. (34.9 x 27.9 cm)
Signed in ink, printed title, date and number 5/15 on a label affixed to the reverse of the frame.

Estimate
$7,000-9,000

Provenance
Marian Goodman Gallery, New York, 2003

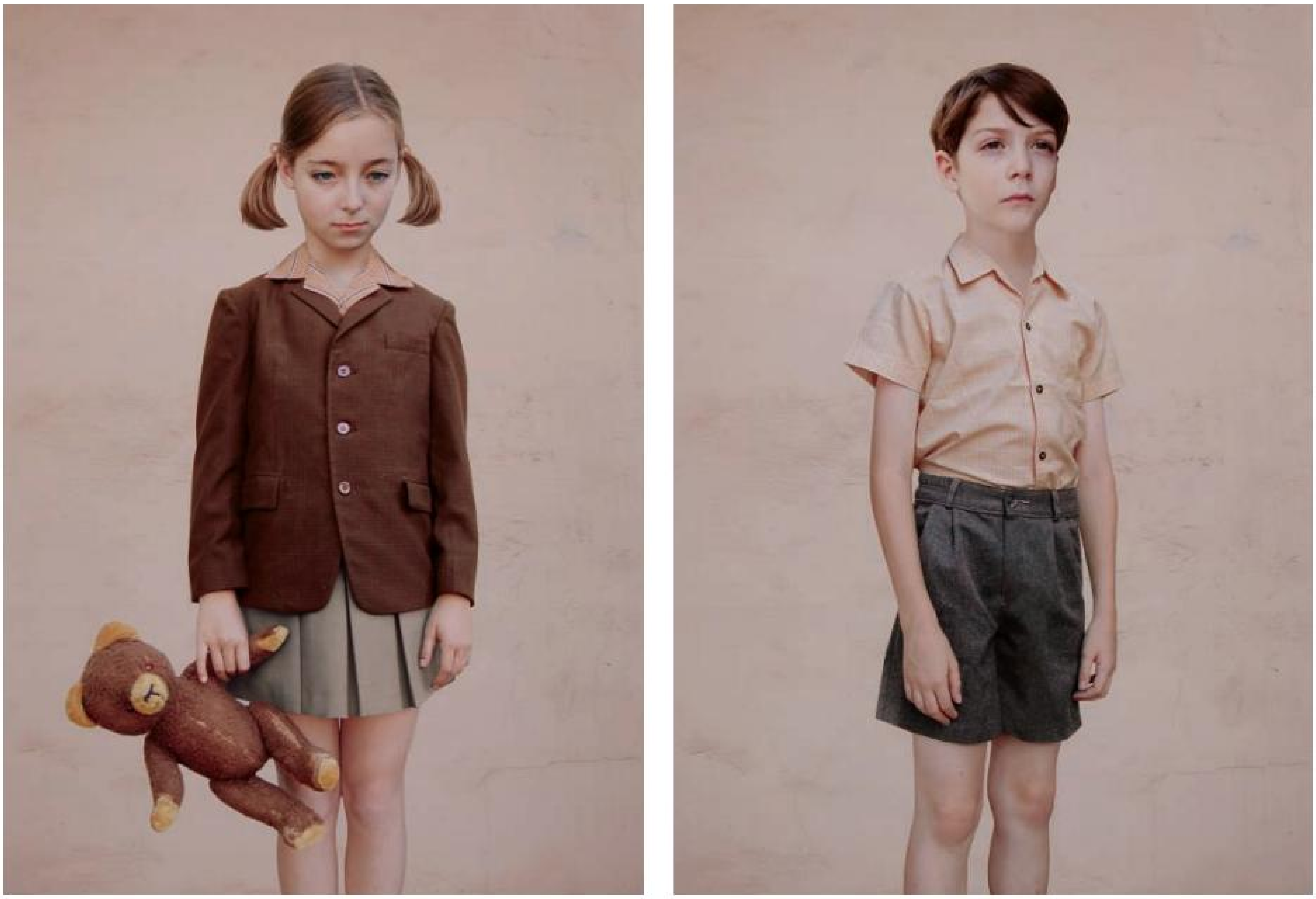
218. Loretta Lux b. 1969

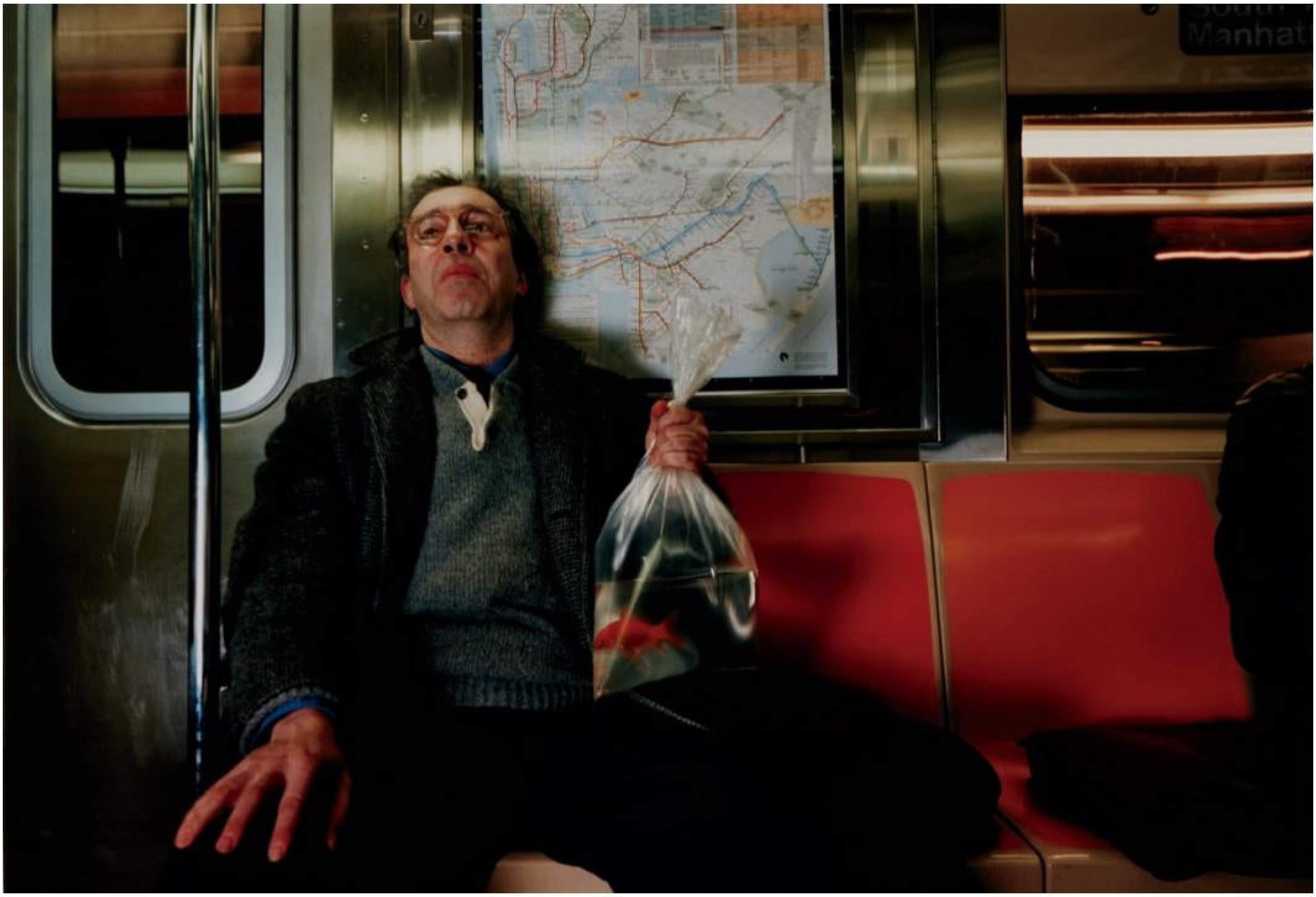
Girl with a Teddy Bear and *The Boy*, 2001
Two dye destruction prints.
Each 12⅝ x 9 in. (32.1 x 22.9 cm)
Each signed, titled, dated and numbered 7/20 in pencil on the verso.

Estimate
$8,000-12,000

Provenance
Torch Gallery, Amsterdam, 2004

Literature
Aperture, *Loretta Lux*, pp. 27, 29





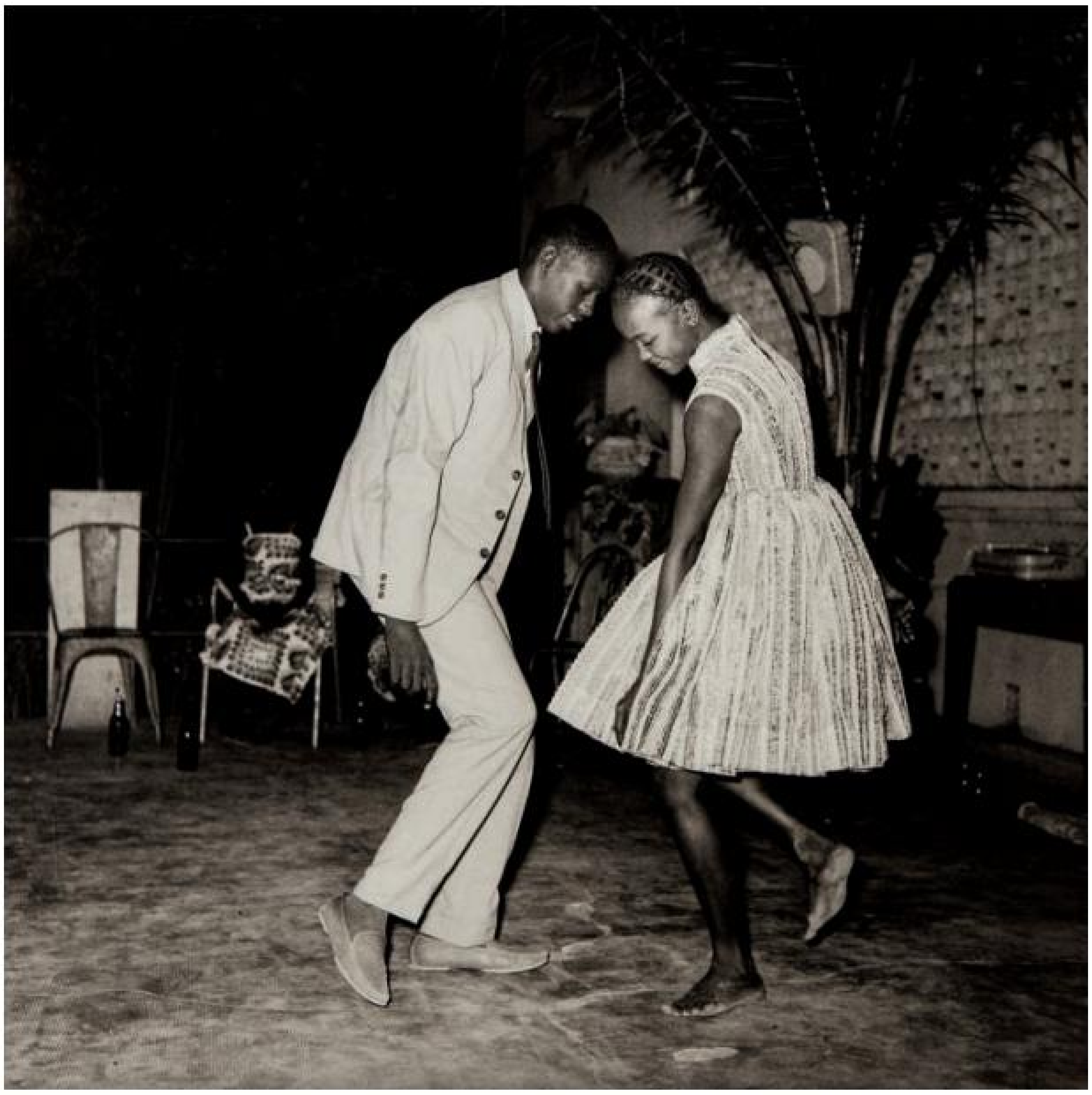
219. Philip-Lorca diCorcia b. 1951

Igor and Fish, 1988
Chromogenic print.
15⅝ x 22⅞ in. (39.7 x 58.1 cm)
Signed in ink on the verso. Number 8 from an edition of 20.

Estimate
$15,000-20,000

Provenance
Pace/MacGill Gallery, New York, 2000

Literature
Harper's Magazine, April 1993
Galassi, *Philip-Lorca diCorcia*, p. 30
Brooks, *Subjective Realities, Works from the Refco Collection of Contemporary Photography*, pp. 88-89



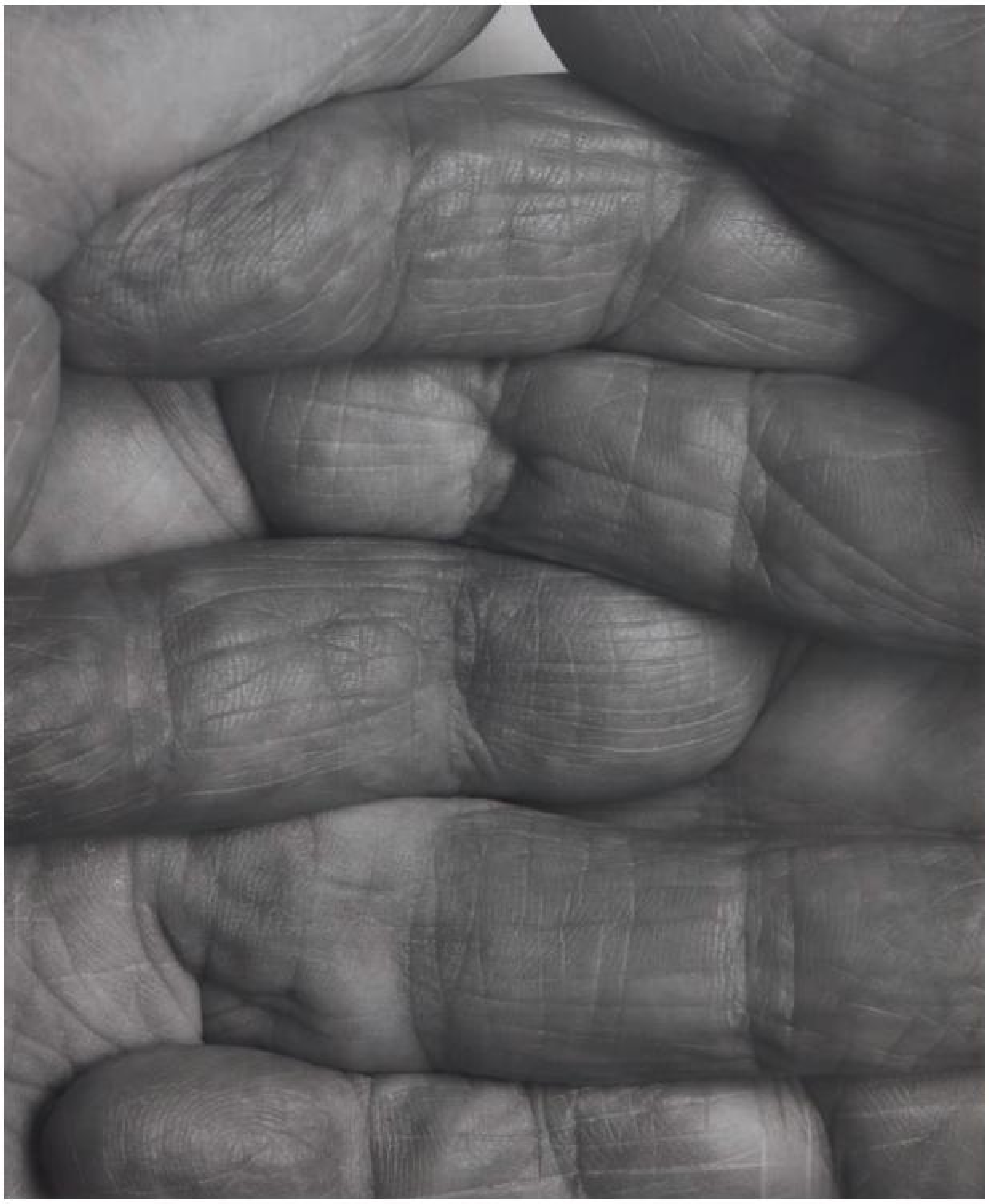
220. Malick Sidibé 1936-2016

Nuit de Noël (Happy-Club), 1963
Gelatin silver print, printed later.
10¾ x 10¾ in. (27.3 x 27.3 cm)
Signed, initialed, titled and dated in ink in the margin.

Estimate
$5,000-7,000

Provenance
Scalo Guye Gallery, West Hollywood, 1999

Literature
Hasselblad Center, *Malick Sidibé: Photographs*, p. 82
Magnin, *Malick Sidibé*, p. 173

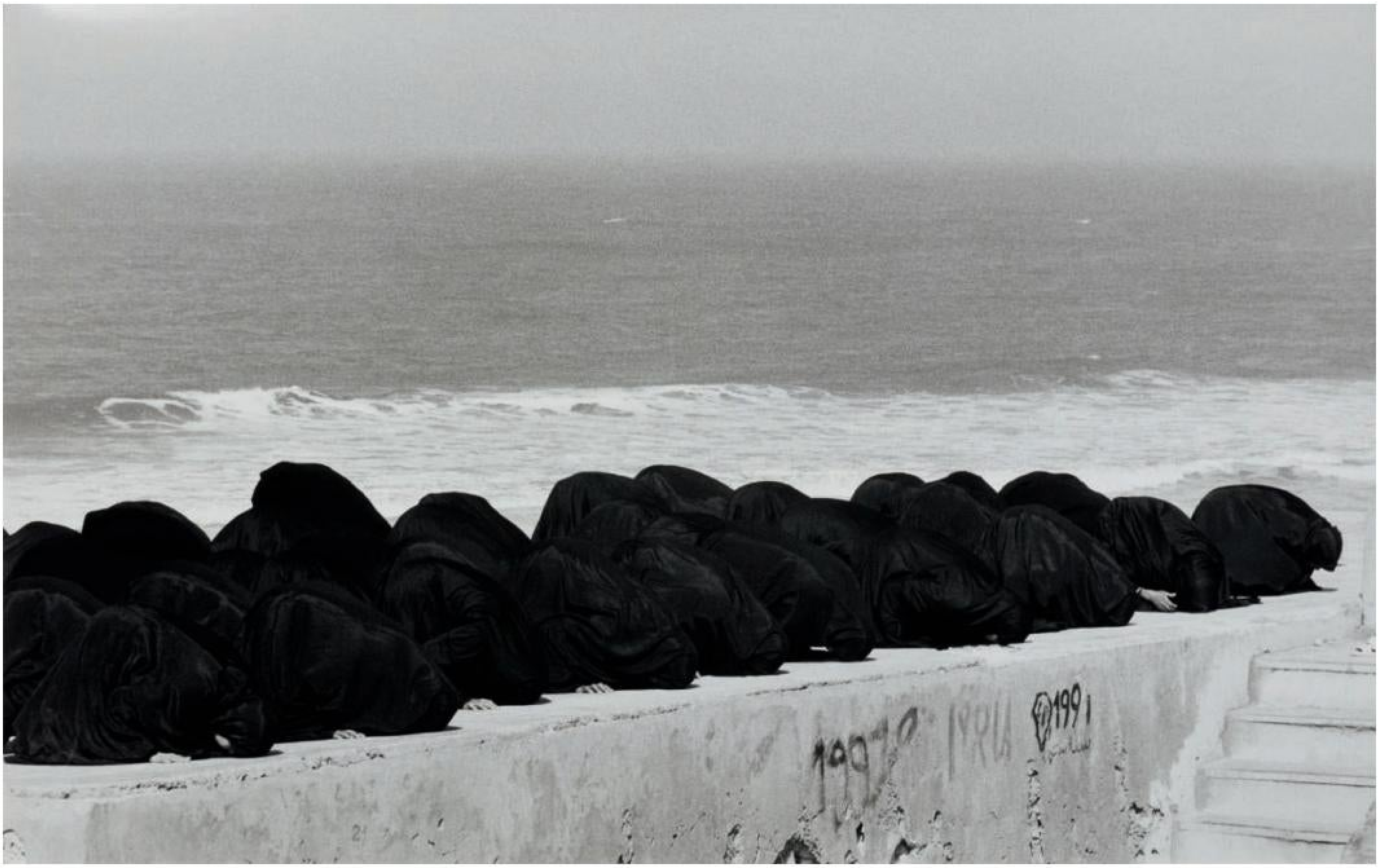


221. John Coplans 1920-2003

Self Portrait, Interlocking Fingers No. 1, 1999
Gelatin silver print.
47 x 38½ in. (119.4 x 97.8 cm)
Signed, titled, dated and numbered 1/3 in pencil on the reverse of the mount.

Estimate
$8,000-12,000

Provenance
Andrea Rosen Gallery, New York, 2001



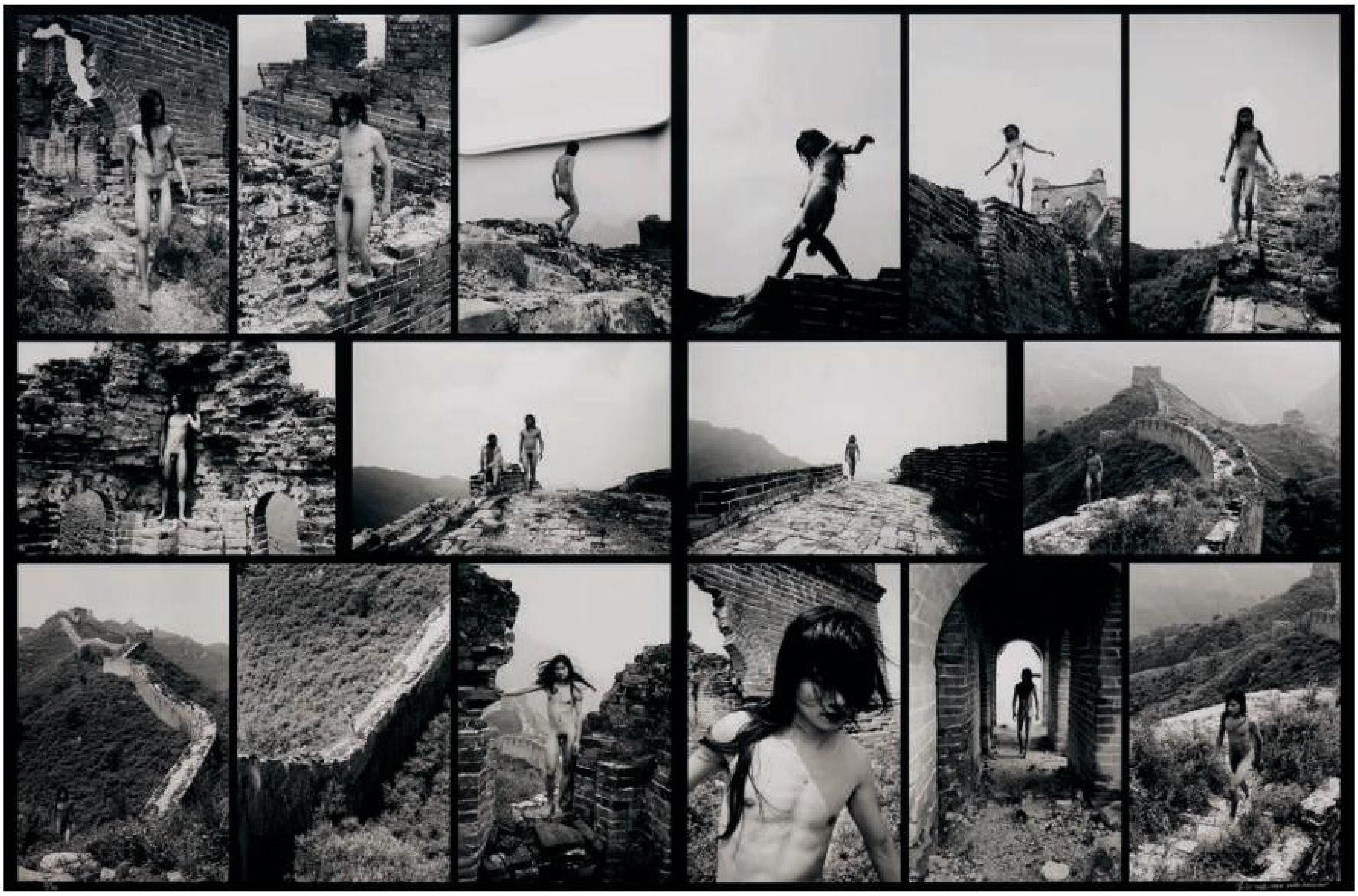
222. Shirin Neshat b. 1957

Rapture, 1999
Gelatin silver print.
43½ x 68½ in. (110.5 x 174 cm)
Signed, titled, dated and numbered AP2 in pencil on the reverse of the flush-mount.
One from an edition of 5 plus artist's proofs.

Estimate
$20,000-30,000

Provenance
D'Amelio Terras, New York, 2001

Literature
Charta, *Shirin Neshat*, p. 119



223. Ma Liuming b. 1969

Fen-Ma Liuming Walks the Great Wall, 1998
Chromogenic print, flush-mounted.
47⅝ x 72⅞ in. (121 x 185 cm)
Signed, dated, numbered 7/20 and photo credit in ink in the margin.

Estimate
$10,000-15,000

Provenance
Courtyard Gallery, Beijing, 2002

Literature
Hung and Phillips, *Between Past and Future: New Photography and Video From China*, p. 64 (this print)
Berghuis, *Performance Art in China*, p. 31

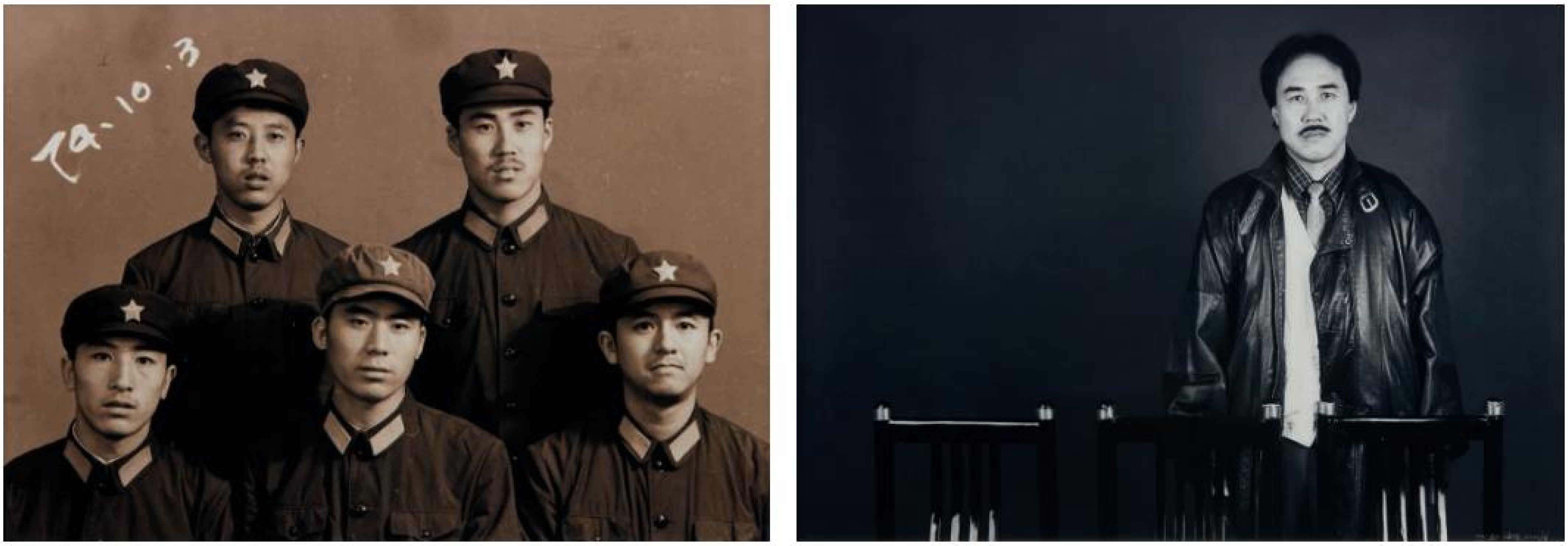
224. Hai Bo b. 1962

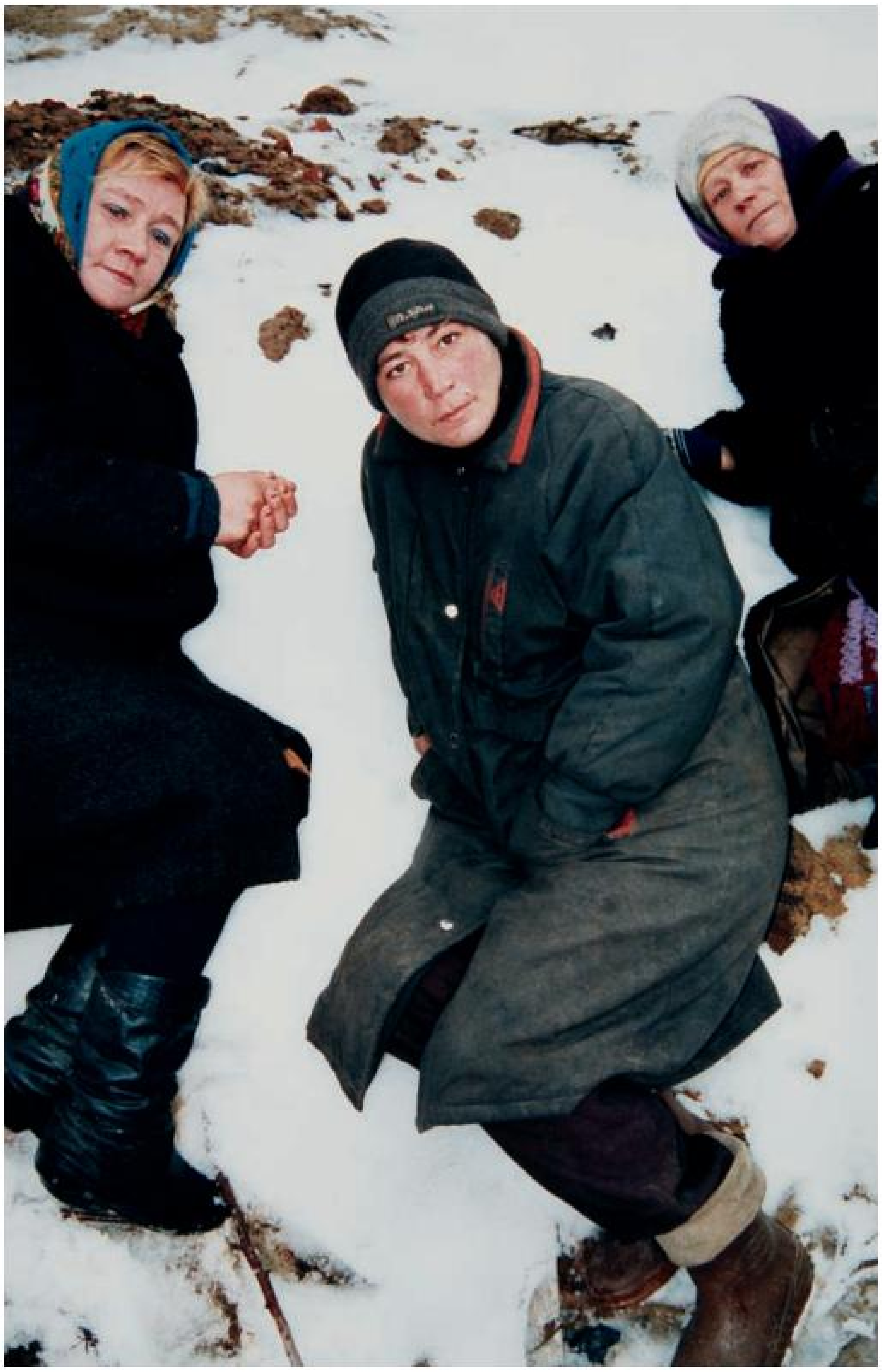
They No. 3, 2000
Chromogenic print diptych, each flush-mounted.
Each 24 x 33 in. (61 x 83.8 cm)
Signed, dated and numbered 7/8 in ink on the recto of print 2.

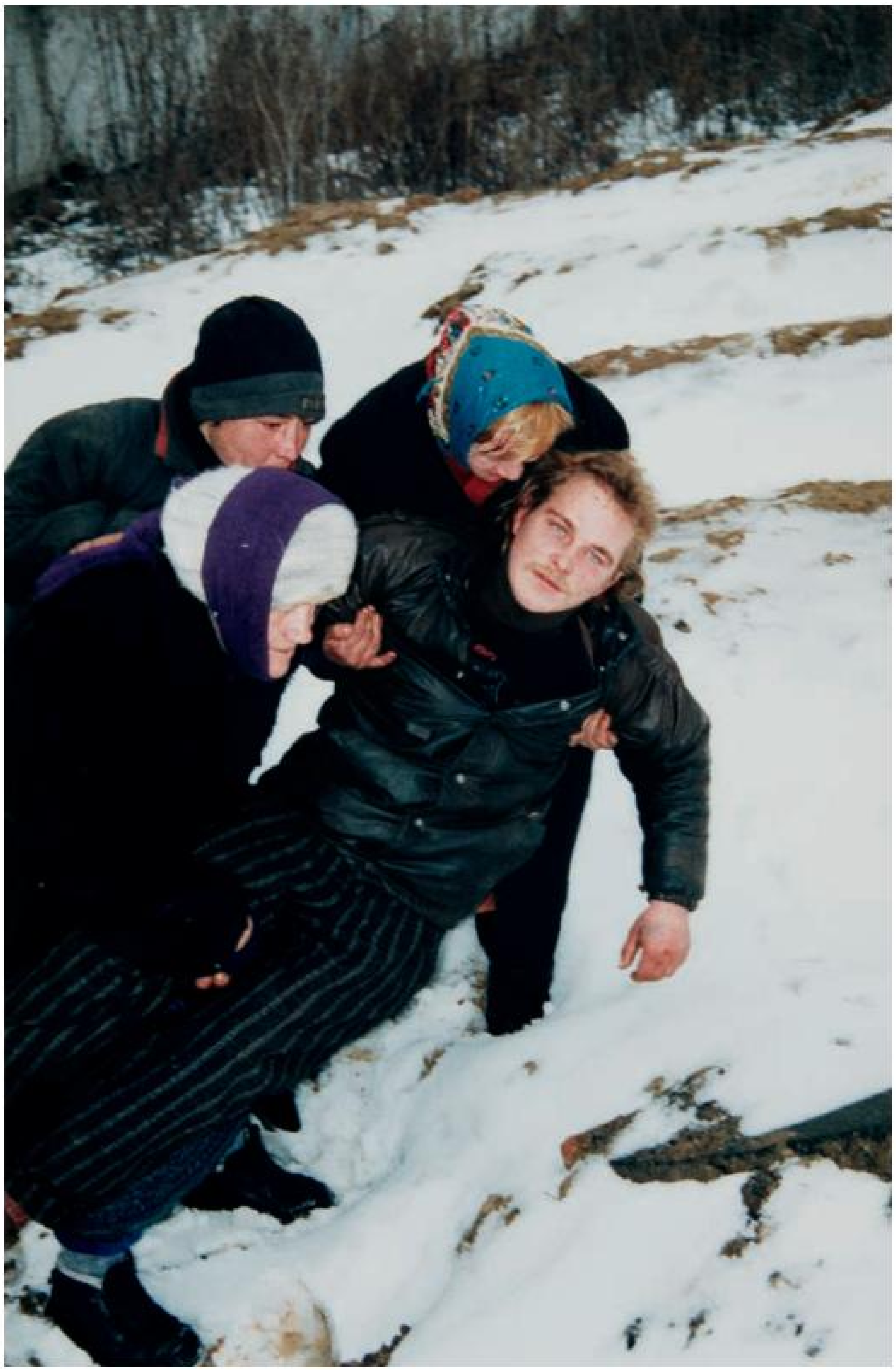
Estimate
$5,000-7,000

Provenance
Courtyard Gallery, Beijing, 2002

Literature
Asia Art Archive, *Black White Grey: a conscious cultural stance*, p. 153
Hebei, *China Avant-Garde Art 1979 – 2004*, p. 246
Samek Art Gallery, *Regeneration: Contemporary Chinese Art from China and the USA*, pl.7
Zhu, *Chinese Avant-Garde Photography since 1990*, p. 186







225. Boris Mikhailov b. 1938

Untitled from *Case History*, 1997-1998
Chromogenic print, flush-mounted.
59¼ x 38⅛ in. (150.5 x 96.8 cm)
Overall 80 x 50 in. (203.2 x 127 cm)
Signed and numbered 2/5 in ink in the margin.

Estimate
$8,000-12,000

Provenance
Acquired directly from the artist, 2002

Literature
Scalo, *Boris Mikhailov: Case History*, p. 460

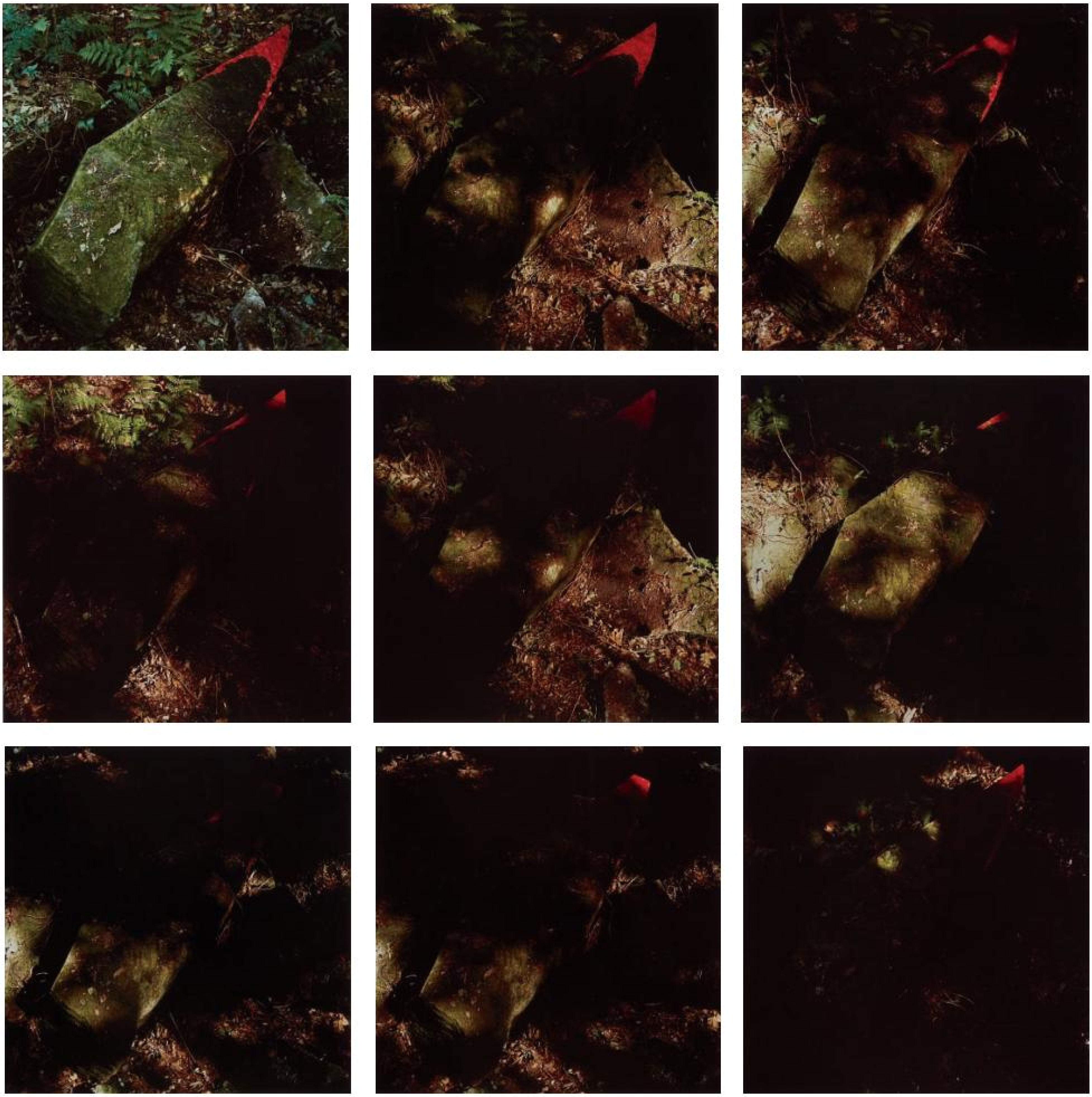
226. Boris Mikhailov b. 1938

Untitled from *Case History*, 1997-1998
Chromogenic print, flush-mounted.
59 x 38½ in. (149.9 x 97.8 cm)
Overall 74 x 50 in. (188 x 127 cm)
Signed and numbered 3/5 in ink in the margin.

Estimate
$8,000-12,000

Provenance
Acquired directly from the artist, 2002

Literature
Scalo, *Boris Mikhailov: Case History*, p. 461

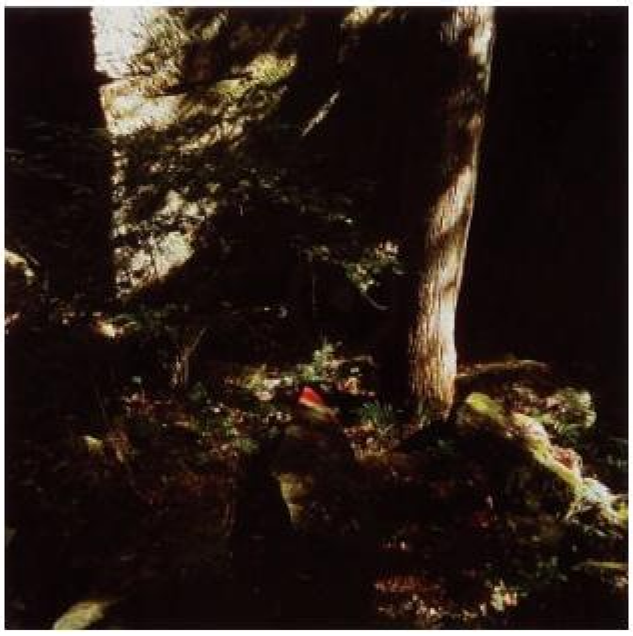


227. Andy Goldsworthy b. 1956

Red Leaves/Difficult to Find/Held with Water/
To the Tip of a Quarried Stone/Government Island,
Virginia October 13, 2003
Suite of ten unique dye destruction prints.
Nine prints 15¼ x 15¼ in. (38.7 x 38.7 cm) one print
9⅜ x 9½ in. (23.8 x 24.1 cm)
Signed, titled and dated in pencil on the mount of
the smaller print.

Estimate
$10,000-15,000

Provenance
Galerie Lelong, New York, 2005



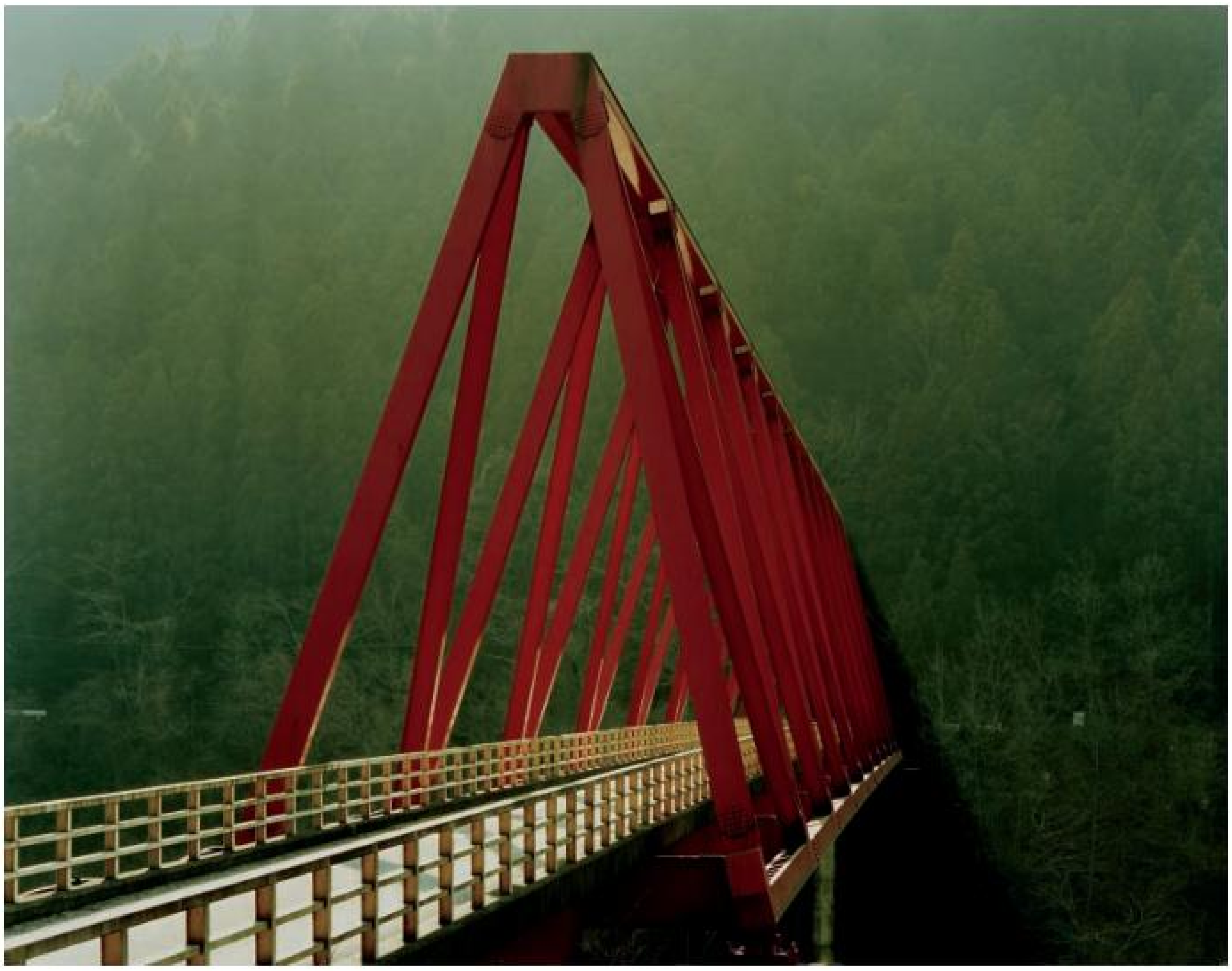
228. Toshio Shibata b. 1949

Okawa Village, Tosa County, Kochi Prefecture, 2007
Chromogenic print.
33¼ x 42 in. (84.5 x 106.7 cm)
Signed in pencil, printed title, date and copyright credit on a label accompanying the work.

Estimate
$8,000-12,000

Provenance
Nazraeli Press, Portland, 2009

Literature
Shibata, *Landscape*, cover (detail), pp. 21-22



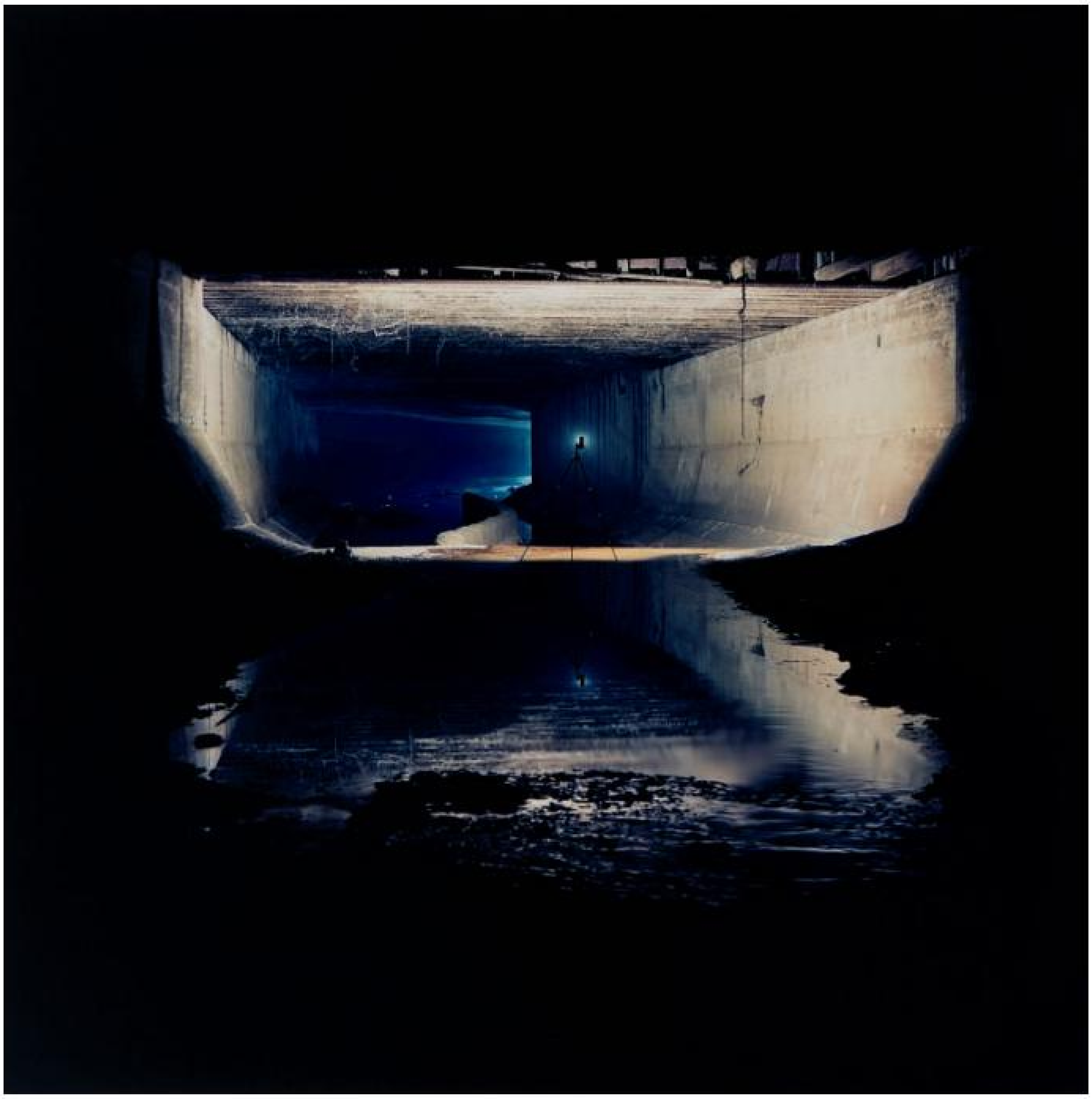
229. Naoya Hatakeyama b. 1958

Underground #6205, 1999
Chromogenic print, mounted.
19¼ x 19¼ in. (48.9 x 48.9 cm)
Signed, titled, dated and numbered 6/7 in ink in the margin.

Estimate
$6,000-8,000

Provenance
L.A. Galerie, Frankfurt, 2002

Literature
Cantz, *Naoya Hatakeyama*, p. 76



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Front cover Robert Heinecken, *Selected Images* from *Are You Rea*, 1966-1968 (detail), lot 154

Back cover Dora Maar, *Portrait de profil à la coiffure en hauteur*, 1930s, lot 18

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